

THE MUSICAL TIMES

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GLOUCESTER MUSICAL FESTIVAL.

SEPTEMBER 11, 13, 14, 15, and 16, 1898.

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Madame ELLA RUSSELL.	Mr. HIRWEN JONES.
Miss AGNES NICHOLLS.	Mr. WATKIN MILLS.
Miss HILDA WILSON.	Mr. DAVID BISPHAM.
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Principal: Sir A. C. MACKENZIE, Mus. Doc.

Midsummer Half-Term begins Monday, June 13. Entrance Examination therefor, Thursday, June 9, at 2.
Syllabus for the 1898-99 L.R.A.M. Examination is now ready.
Fortnightly Concerts, Saturdays, June 4 and 18, at 8.
Orchestral Concert, at Queen's Hall, Tuesday, June 21, at 8 p.m.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.
F. W. RENAULT, Secretary.

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Incorporated by Royal Charter, 1883.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

President: H.R.H. THE PRINCE OF WALES, K.G.
Director: Sir C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.
Hon. Sec.: CHARLES MORLEY, Esq., M.P.

The HALF-TERM will begin on June 15.
Syllabus and official Entry Forms may be obtained of
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The next F.R.C.O. Examination begins on July 11. The Solo Playing tests are: Toccata and Fugue in E major—Bach (Novello & Co. Ltd., Augener & Co.); Prelude in C (Six Pieces)—Sir J. Stainer (Novello & Co. Ltd.); and Sonata in C sharp minor—Dr. Basil Harwood (Schott & Co.).

The A.R.C.O. Examination begins on July 18.
All candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 25, for ASSOCIATE-SHIP by July 2. In the case of new Members, proposal forms duly filled up must be sent in by June 24.

The College Library is open daily from 10 a.m. to 5 p.m., also on Tuesdays and Thursdays from 5 p.m. to 7 p.m.
Members desiring practice on the College Organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts, meetings, &c.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

QUEEN'S HALL, LANGHAM PLACE, W.

LIST OF MR. ROBERT NEWMAN'S CONCERTS, SEASON 1898.

WEDNESDAY, JUNE 15, at 3 o'clock.

MR. ROBERT NEWMAN'S TSCHAIKOWSKY CONCERT.

Conductor: Mr. HENRY J. WOOD.

PROGRAMME.

Overture—"Tricéphale"	Tschaikowsky.
On the Danish National Hymn. (First performance in England.)	
Symphony, No. 6, in B minor, "Pathétique"	Tschaikowsky.
Pianoforte Concerto in B flat minor	Tschaikowsky.
Madame CARRÉNO.	
Suite—"Casse Noisette"	Tschaikowsky.
Overture—"1812"	Tschaikowsky.

Miss CLARA BUTT will sing:

"O ma Lyre Immortelle" ("Sapho")	Gounod.
"Che farò senza Euridice" ("Orfeo")	Gluck.

THE QUEEN'S HALL ORCHESTRA OF 103 PERFORMERS.

Principal Violin .. Mr. ARTHUR W. PAYNE.

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Queen's Hall, Langham Place, W.

WEDNESDAY, JUNE 22, at 3 o'clock.

MR. ROBERT NEWMAN'S GRAND WAGNER CONCERT.

Conductor: Mr. HENRY J. WOOD.

PROGRAMME.

"Huldigungsmarsch"	Wagner.
Overture and Venusberg Music ("Tannhäuser")	Wagner.
Good Friday Music ("Parsifal")	Wagner.
"Ride of the Valkyries"	Wagner.
"Entrance of the Gods into Walhalla" ("Das Rheingold")	Wagner.
Prelude to Act III. ("Die Meistersinger")	Wagner.
"Siegfried's Rheinfahrt" ("Götterdämmerung")	Wagner.
Introduction to Act III. ("Tannhäuser")	Wagner.
"Kaisermarsch"	Wagner.

Herr G. A. VAN DER BEECK will make his First Appearance in England and sing:

"Preislied" ("Die Meistersinger")	Wagner.
"In fernem Land" ("Lohengrin," Act III.)	Wagner.

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The following Lectures will take place in the Council Room,
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June 9, 3 p.m.—Lecture by G. A. Stanton, Esq., F.G.C.M.
"Orchestral Services."

July 6, 4 p.m.—Lecture by George Prior, Esq., Mus.D., "A few
notes as to Italian Church Music."

October 6, 3 p.m.—Lecture by J. M. Bentley, Esq., Mus.D., "The
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FRED. B. TOWNEND, 24, Queen Victoria Street, London; or,
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N.B.—The Annual Meeting and Dinner will take place on June 29,
the Lord Bishop of London presiding.

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June 15.

Next Local Theoretical Examination, July 6, 1898. Local Practical
Examinations are now being held at the various Centres.
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'O God, have mercy,' and, in marked contrast, his splendid inter-
pretation of the fiery 'Consume them all,' showed him to be a vocalist
of very high merit. We shall hope to hear him again."—*Wednesbury*
Herald, May 7, 1898.

"The success of the evening was centred in Mr. Charles Knowles,
who, we believe, has never been heard in Wednesbury before, but who
created an excellent impression some time ago at Walsall. He comes
from Yorkshire and possesses all the manly actions and the vigorous
style which characterise the Northerner, whilst his singing on this
occasion was of high order, so much so that he aroused his audience
from coldness to the highest enthusiasm. In the spirited parts he
gave them with fine attack and in grand style, while in the subdued
music he was equally successful, and showed that he was not without
the spirit of an artist."—*Midland Advertiser*, May 7, 1898.

"FALKA."—GRAND THEATRE, LEEDS, Easter Week.—"With a good
voice at his command Mr. Charles Knowles gave a fine portrayal of
the bold and impetuous *Boleslas*, and his two chief songs were very
effectively rendered."—*Yorkshire Post*, April 12, 1898.

"CREATION" AT ARMLEY.—"Mr. Knowles is the possessor of a
magnificent voice, and what nature has done for him he has supple-
mented with a careful training, the result being most satisfactory."—
Armley News, April 15, 1898.

GRAUN'S "PASSION" MUSIC, LEEDS.—"Mr. Charles Knowles was
excellent in the bass solos and gave a particularly vigorous rendering of
the fine 'As stands a lofty mountain.'"—*Yorkshire Post*, April 2, 1898.
"Whilst Mr. Charles Knowles gave a vigorous rendering of the fine,
bold, and in its way dramatic solo, 'As stands a lofty mountain.'"—
Leeds Mercury, April 2, 1898.

"CREATION."—TONG CHORAL SOCIETY.—"Mr. Knowles justified his
engagement by a really admirable rendering of the solos allotted to
him."—*Bradford Observer*, March 24, 1898.

"Mr. Charles Knowles sings with a good deal of dramatic power,
and employs a capital voice with other evidences of technical accom-
plishment, and he was certainly not behind the others in the degree of
favours won. His recitatives were very well sung indeed, and in the
two airs which fall to the part, 'Rolling in foaming billows' and 'Now
heaven in fullest glory,' he was accorded the heartiest plaudits."—
Cleckheaton Guardian, March 25, 1898.

"JUDAS MACCABEUS."—"The bass solos were given with admirable
effect by Mr. Charles Knowles, who possesses a sonorous and well-
trained voice. 'Arm, arm, ye brave,' was given with much spirit, and
his vocal capacity was well exhibited in the somewhat florid passage
'The Lord worketh wonders.'"—*Yorkshire Post*, February 7, 1898.

BALLAD CONCERT AT WORCESTER.—"Mr. Charles Knowles has a
bass voice of exceptional quality and purity of tone, and he no doubt
was the star of the evening. He sang two solos, for both of which he
was encored, Mendelssohn's 'I am a roamer' and Emanuel's 'The
Desert.' In the latter song he fairly surpassed the highest expectation,
and the audience followed with almost breathless interest the theme
of the composition. For encores he gave 'The devout lover' and
'Father O'Flynn.'"—*Worcestershire Advertiser*, November 27, 1897.

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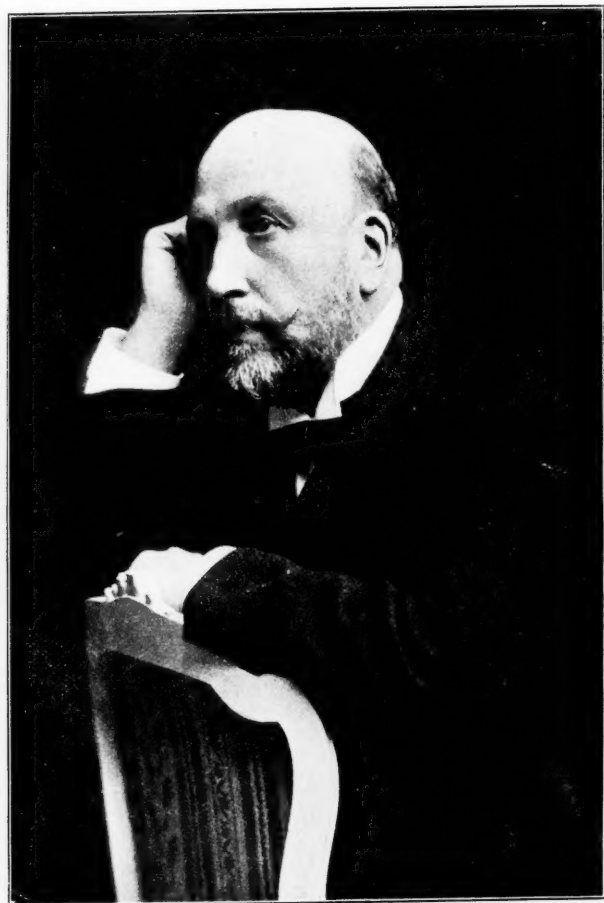
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1898.

ALEXANDER CAMPBELL MACKENZIE.

HEREDITY is a marked characteristic of the Mackenzie family. Music has permeated four generations. The great-grandfather of the subject of this sketch was a member of the Forfarshire Militia Band. His son, John Mackenzie (1797-1852), was a violinist in Aberdeen and afterwards in Edinburgh. His son, Alexander (1819-1857), the father of Sir Alexander, was quite a distinguished violinist in the Scottish capital. He was a pupil of Sainton, in London, and of Lipinski, at Dresden. Moreover, he was the first Scottish musician to go to Germany to complete his musical education. An excellent soloist, a first-rate musician, and an admirable player of

Scotch airs, he was a great favourite in Edinburgh, where he led the orchestra at the Theatre Royal. He also edited the "National Dance Music of Scotland," and his premature death, at the age of thirty-eight, caused genuine regret.

Alexander Campbell Mackenzie, his distinguished son, was born in Edinburgh, August 22, 1847. Young Mackenzie's earliest recollections are associated with histrionic surroundings. He became impregnated, so to speak, with dramatic feeling, the natural consequence of his childhood's environment. Moreover, he was reared in an atmosphere of music. He received his first lessons in music—pianoforte and violin—at a very early age, and went to Hunter's school for his general education. It so happened that young Bartel, a member of Gungl's band, had settled in Edinburgh. Upon his advice young Mackenzie left the parental roof and went to Schwarzburg-Sondershausen, Bartel's native place, in order to study music.

The boy was only ten years old when his father, who was in weak health, took him to Germany. On parting from his son Mr. Mackenzie said: "I shall never see you again," which proved to be only too sadly true, as three days after his return to Edinburgh he died. The first letter his son ever received contained the news of his father's death.

AT SONDERSHAUSEN. AGED 10.

The Scotch laddie, having been duly settled in the little German town, found that there was only one English-speaking person in the place. Mackenzie entered, as a private pupil, the house of the elder Bartel, the Stadtmusiker, or Stadtpfeiffer, of Sondershausen, who was one of the last of those descendants of the Meistersingers. The Stadtmusiker, who had certain "rights," took apprentices in music, and it was no uncommon thing for a youthful clarinettist to be practising in the wash-house, or a trombone player to be similarly occupied in the wood-cellar. Mackenzie took violin lessons from Uhlrich, a pupil and colleague of Ferdinand David's at Leipzig, and received instruction in theory from Stein, a great friend of Liszt's, who also conducted the Ducal orchestra.

In those days Sondershausen was a hot-bed of the "music of the future." It was a much smaller place than Weimar, near which it is situated. "But," says Sir Alexander, "our band was better than that at Weimar, so much so that Liszt used to bring his compositions in manuscript from there and we used to play them. At the Loh concerts on Sundays people attended from all parts of Germany in order to hear this modern music. As a boy I played second fiddle in the Ducal orchestra, and thus drank deeply from the well-springs of 'advanced' music. For instance, we were the second town in Germany

to perform 'Lohengrin,' and we played the 'Tristan' prelude before the opera was brought out. 'Tannhäuser,' of course, Berlioz's 'Harold' and 'Fantastique' symphonies, and his 'King Lear' and 'Francis Juges' overtures. I became acquainted with the score of Gounod's 'Faust' before it was known in England. The last piece that I played in that orchestra was Liszt's 'Faust' Symphony, from the proof sheets. That was in 1861; and when I heard it again by Mr. H. J. Wood's orchestra last year in London it all came back to me after the thirty-six years' interval." Those writers who are in the habit of designating Sir Alexander "Academic," will do well to remember the fact that during the most



MASTER ALEX. MACKENZIE. AGED 12.

impressionable years of his life he was nurtured in music of the most advanced school and that it formed his daily artistic sustenance.

KING'S SCHOLAR AT THE R.A.M.

In 1862 young Mackenzie, then aged fifteen, returned home. He had become so Germanised that when he arrived at Leith he could hardly speak his native language. Being very anxious to take some lessons from Sainton, his father's old master, he came to London in order to see that genial man and excellent teacher. The opera season was just about to begin and Sainton was very busy. "I took him some of my compositions," says Sir Alexander, "including a Festal March, which had been played in Germany. "Well, my dear boy," he said, "I don't think that I can give you any regular lessons just now. There will soon be a competition for a King's Scholarship at the Royal

Academy of Music. Enter for it, and if you get it—and I should say that you stand a very good chance—I'll take you as a pupil there." In the meantime I obtained an engagement as one of the rank and file of the fiddlers in a theatre orchestra. The first person I called upon in London was the late Berthold Tours, with whom I subsequently played at the same desk in the orchestra. When I first arrived in London from Germany my hair was very long, and as I wore a turban hat, my somewhat feminine appearance aroused the curiosity of the boys in the street, who followed me with an attention more obtrusive than pleasant. In sheer desperation I made for the first barber's shop I could find in the Blackfriars Road, and had my hair cut!" The present hirsute covering of Sir Alexander's pericranium is in strong contrast to that of his youthful days. "If," he says, pointing to his early photograph, "I could only finish my career with a head of hair like that, I should die happy."

In December, 1862, Mackenzie duly competed for the King's Scholarship and won it, the successful lady candidate being Miss Agnes Zimmermann. "As I had," he says, "to attend at Tenterden Street from 10 a.m. to 5 p.m. on the day, I had to absent myself from a rehearsal at the theatre, with the result that the conductor discharged me. However, when he heard that I had gained the scholarship I was reinstated. My masters at the Academy were Charles Lucas, for harmony; F. B. Jewson, for piano-forte; and for violin, my principal study, dear old Sainton. I knew nothing of counterpoint before I went to Lucas. When I showed him anything rather startling in my composition exercises, he would remark, punctuating it with a pinch of snuff: "That is all very well for young Scotland (*pinch*), but it *won't* do; take it out, sir." At the Academy concert of December 17, 1864, the *Musical World* records that "a fragment from a manuscript opera, 'Lallah Rookh,' by Mr. A. Mackenzie, was performed." In the following year Mackenzie said "good-bye" to the Academy, but not for ever.

FIDDLING IN LONDON THEATRES.

In order not to overburden his mother, young Mackenzie, who was then only fifteen, continued to fiddle away in various theatre bands. He played at nearly every theatre in London during his studentship, under various conductors. On one occasion—probably his first appearance as a conductor—he had to take the baton on an emergency, when his youthful appearance called forth the remark that he should grow a beard as soon as possible. "I have never had a lesson in orchestration in my life," observes Sir Alexander. "But I picked up an immense deal of practical knowledge and invaluable experience in orchestration during my nightly work in those theatre orchestras."

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A TEACHER OF MUSIC IN EDINBURGH.

Upon the completion of his Academy course, Mackenzie's friends thought that he should take his father's place at Edinburgh. He accordingly returned to his native city in 1865, but worked in a different sphere. He became well known as an excellent solo violinist; so much so, that when Mr. Arthur Chappell brought Joachim, Strauss, Lady Hallé, and Piatti, the pillars of his "Popular" quartet, to Scotland, Mackenzie was considered competent to play second violin in the quartet. He also started Classical Chamber Concerts in conjunction with Mr. William Adlington, the well-known concert agent, at which Schumann's Pianoforte Quartet and Quintet were performed for the first time in Scotland. He became conductor of the Scottish Vocal Music Association in November, 1873, when many choral works, such as Schumann's "Paradise and the Peri" and "Faust," were introduced to the Scottish capital.

He was in great request as a pianoforte teacher. He taught at the Edinburgh Ladies' College for six hours every day except Saturday. Eight pupils played the same piece, or the same scales, simultaneously upon eight different pianofortes! Thus forty-eight lessons were given in the six hours *per diem*. "The plan used to work admirably," Sir Alexander says, "and the rhythmical faculty was well developed in those girls. But there was a frightful wear and tear to the nerves in watching sixteen hands simultaneously, and I found it a tremendous strain, especially as I was teaching altogether for no less than ten or eleven hours each day." He also taught at the Training College for the Church of Scotland. The late John Hullah, the Government inspector, repeatedly referred to him in the most complimentary terms in his official reports to the Education Department. "Mackenzie," said Hullah, "combines in himself the rarest of opposing qualities. He is not only an earnest, excellent, and conscientious musician, but he is also endowed with thorough business capacities."

SIR ALEXANDER A SCOTCH PRECENTOR.

On October 1, 1870, the present Principal of the Royal Academy of Music was appointed Precentor and Leader of the choir of St. George's Parish Church, Charlotte Square, Edinburgh. "The church had been preached empty," he says, "and we filled it with music. I had a choir of thirty voices, all paid, and I retained this appointment for ten years." The choir held the foremost place in the Scottish capital, and when Sir Alexander resigned the leadership, the Kirk Session of St. George's passed the following resolution on losing their able conductor:

The Kirk Session record their regret at losing his services as the conductor of the choir of St. George's, and express their sense of the great proficiency to which he had brought the choir, and the very efficient manner in which he had performed his duties as conductor; also the pleasure

they had in their communications with him, and sincerely wish him every success in the new sphere of life which he has adopted.

AN IMPORTANT COMPOSITION.

His "new sphere of life" was composition. The ceaseless activity and mental strain of daily teaching prevented Mackenzie from following the bent of his inclination. He had little time for composition. But those Edinburgh years were not altogether barren in creative effort. Besides a Pianoforte Trio and a String Quartet (still in MS.), he had written a Pianoforte Quartet in E flat, which he called Op. 11. This work he published, at his own expense, at a German house. Strangely enough, Hans von Bülow had come across the proof sheets of the quartet at the German publisher's and then and there made enquiries about the composer. "When he heard that I had paid a German publisher £20 for the printing of my pianoforte quartet, he fired up and said: 'Write him a furious letter, and say you will buy the quartet back. I have a few pounds to spare; you shall have them.'" The refusal of this kind offer by no means depreciated the friendly interest of Bülow in his young friend. Bülow and Manns were two of the best friends the young Scottish composer ever had. The Pianoforte Quartet in E flat was performed in London on March 4, 1875, at one of the chamber concerts given by Mr. Willem Coenen. Through the kindness of Mr. Coenen we are enabled to make two extracts in reference thereto from his autograph album. The first records the introduction of Mackenzie, through his quartet, to the musical critic of the *Times*:

J. W. DAVISON, with many sincere thanks for the treat given me by his concert at St. George's Hall this evening, and especially for Mackenzie's Quartet.

To his friend, W. Coenen, Esq. March 4, 1875.

The second is a letter to Mr. Coenen and speaks for itself:

2, Darnaway Street, Edinburgh,
March 13, 1875.

DEAR SIR,—Had not a heavy week's work prevented me, I should have written to you before this to thank you most heartily for your kindness in bringing my little work before the public. I have not seen any notice of it as yet, but I suppose there may be some mention of the concert in this week's musical papers. I may say that I live here in Schlaraffenland [a fool's paradise], pretty far removed from any musical circles likely to encourage a young Scotch musician, and consequently I have double difficulty in getting a hearing of anything that I may do. I am therefore the more obliged to you for bringing the quartet forward, and I only hope that it did not disappoint you in its effect. The encouragements I have had from yourself, Dannreuther, and M. de Bülow are sufficient to incite me to some further work, and I hope soon to be able to put something better before you.

Meanwhile, although somewhat late, be kind enough to accept warm thanks for your assistance and encouragement. —Believe me, dear Sir, faithfully yours,

W. Coenen, Esq.

A. C. MACKENZIE.

HANS VON BÜLOW.

When Hans von Bülow conducted a series of orchestral concerts at Glasgow and Edinburgh, in the winter of 1877-78, he sought out

the young Scotch musician whose pianoforte quartet had so greatly impressed him. Bülow accepted for performance an overture, "Cervantes," still in MS., by Mackenzie, and the young composer went to Glasgow to hear it performed. He arrived when Bülow was giving "the horns a dose" at the rehearsal. Bülow asked Mackenzie to conduct it in the evening, but the composer begged to be excused as he had not any dress clothes with him. "Mrs. Stillie," said Bülow to the wife of the distinguished Glasgow critic, "has your husband a second dress suit he will lend my friend?" Mrs. Stillie's affirmative reply only partly relieved the difficulty. At that time Mackenzie, owing to long-continued ill-health, was very slim, while Stillie was of a comfortable rotundity. However, such a fitting (or misfitting) opportunity was not to be thrown away, and Mr. Mackenzie appeared, not as a wind-baggy (*pace* Carlyle), but as a baggily-clad musician on that occasion. On the following Monday Bülow came to Edinburgh to conduct, when he was Mackenzie's guest. The overture was again performed, but Bülow insisted that the composer should conduct it, while he, wearing a red fez, sat amongst the audience and applauded most vigorously. "He put me forward from the best of motives," says Sir Alexander, "and was very kind." Bülow had some curious methods for exercising his memory. Before entering a train he would walk up and down the platform committing to memory the numbers on all the carriages.

During his teaching period at Edinburgh, Sir Alexander Mackenzie kept in touch with his old master, Sainton, and his orchestral colleagues in London, by playing in the orchestra at the Birmingham Festivals of 1864, 1867, 1870, and 1873. In the humble capacity of a second violin player he assisted at the first performances of the following works: "The Bride of Dunkerron" (Smart), "Naaman" (Costa), "Kenilworth" and "The Light of the World" (Sullivan), "The Woman of Samaria" (Sterndale Bennett), "The Ancient Mariner" and "Paradise and the Peri" (J. F. Barnett), "Nala and Damayanti" (F. Hiller), "St. Peter" (Benedict), "The Lord of Burleigh" (Schira), and "Fridolin" (Randegger)—all, except "The Woman of Samaria," under the direction of their respective composers. "The only time I ever saw Costa laugh," says Sir Alexander, "was when Schira was conducting the rehearsal of his 'Lord of Burleigh.' When we were playing our greatest possible *fortissimo*, Schira shouted at the top of his voice, 'Fire, fire!'"

FLORENCE.

The wear and tear of the exacting life led by Sir Alexander Mackenzie during those toilsome Edinburgh years, with its ceaseless activity, Sundays and week-days, proved a terrible strain upon his constitution—in fact, he quite broke down in health. Moreover, he longed to

exchange the routine work of teaching for the more congenial, if less pecuniarily profitable, occupation of composing. Accordingly, having saved sufficient money, he relinquished his Edinburgh appointments, and, on the advice of Bülow, settled at Florence.

For the first six months after his arrival at Florence the exhausted, hard-worked teacher from Edinburgh did nothing. But one to whom hard work from his childhood had been the very elixir of life was not likely to dwell in idleness from mere choice. When his health had been recuperated he set to work at the congenial task of composition, and wrote his cantata "The Bride," given at the Worcester Festival of 1881. This was followed by "Jason" (Bristol, 1882), "Colomba" (1883), and "The Rose of Sharon" (Norwich, 1884), all of which were composed at Florence.

LISZT.

During his sojourn at Florence Sir Alexander renewed the acquaintance, which he had formed during his boyhood at Sondershausen, with Liszt. The king of pianists and the Scottish composer met frequently at the house of Carl Hildebrand, a rendezvous of artists, poets, and musicians. Owing to an unfortunate misunderstanding on the part of Liszt the friendship between the two men was in danger of being terminated; but when the great-souled artist found that he had made a mistake, he seemed as if he could not do sufficient to show his regret. "Where is that Scotchman?" he said, "I want to know his music." Mackenzie was at once obliged to fetch his Scotch Rhapsodies; and, although supper was waiting, Liszt insisted upon playing one of them, from the four-hand arrangement, with Sophie Menter, before he would sit down to the meal, and the other was played before he retired to rest. The next morning Liszt took the scores away with him to Pesth in order that they should be performed by the Philharmonic Society there. His request to have them performed, for some reason or other, was not complied with; he showed his disapproval of the treatment meted out to his young friend's music by absenting himself from the city for some years. Mackenzie saw a great deal of Liszt while he was living at Florence, and played duets with him on several occasions. In conjunction with Liszt he here became acquainted with the works of Tchaikowsky, Borodin, and Rimsky-Korsakow, and thus acquired familiarity with the Russian school long before it had become a craze in London. In fact, he introduced Tchaikowsky's now famous "Pathetic" Symphony to a London audience at the Philharmonic concert of February 28, 1894, and repeated it on March 14, as well as Borodin's Symphony in B minor on February 27, 1896. When, in later years, Liszt was invited to England in 1886 to hear a performance of his "St. Elizabeth," given at the Novello concerts conducted by

* Liszt given by 1873.

Sir Alexander, Liszt replied: "Mackenzie! Ich schulde ihm etwas (I owe him something). I will come." The visit of Liszt—after an absence of forty-five years from London—to Westwood House, Sydenham, the residence of the late Henry Littleton, was the great event of the Spring of 1886. This visit, which will always be remembered as having called forth so much spontaneous enthusiasm—even more than the distinguished visitor himself had anticipated—was due to the happily combined influence of Mackenzie, the late Walter Bache (Liszt's devoted pupil), and Messrs. Novello.

It is interesting to record the fact that the commencement of a Fantasia on Mackenzie's opera "Troubadour" was found after the great pianist's death on his writing table. It was his last attempt at composition. In connection with Liszt and his compositions, Sir Alexander relates the following incident. One morning he saw him off to Rome by a train leaving Florence at 5.30 a.m., Liszt, who allowed himself no luxuries, travelling second class. Mackenzie had just heard of a performance in England of Liszt's 13th Psalm. When he told the composer, Liszt immediately replied: "Herr, wie lange" (Lord! how long!)*

J. W. DAVISON.

At the Worcester Festival of 1881, Sir Alexander having temporarily left his Italian retreat, conducted his cantata "The Bride." Here, for the first time, he met J. W. Davison, who was very complimentary to the Scottish composer, telling him that he knew his Piano-forte Quartet, and so on. At that time Davison was contributing to the columns of the *Musical World* his "Pills for candidates. (*Administered by Dr. Beard.*)" One of the pills administered by "Dr. Beard" (otherwise "J. W. D.") to his patient Mackenzie was an extract from a piano-forte sonata. Mackenzie, thinking that he could detect the style of the music, replied "That's Dussek." Davison replied: "You're the first man that has guessed that. *You're one of us!*" Who, besides "Dr. Beard," formed the noble army of Davison's "us" is not recorded. Here is another Davison story. After the Norwich Festival of 1884, at which "The Rose of Sharon" was produced, Sir Alexander made his way to Westgate to visit some friends. He called frequently upon Davison at Margate, where the great critic was living in one of the hotels. Davison used to "come down" about two o'clock in the afternoon and sit over some oysters in the bar till about the hour of five. Upon the entry of a jug-laden lady customer asking for her counter-pint of thorough Bass, Davison, pointing to Mackenzie, said: "Susan, don't you know who this is? This is the composer of the 'Rose of Sharon.'"

* Liszt's 13th Psalm was first performed in England at a concert given by the late Walter Bache, at St. James's Hall, February 28, 1873.

Nothing like it since 'Elijah'!" When the name of Wagner was mentioned, "J. W. D." would exclaim: "Police! Police!"

LONDON AND THE NOVELLO CONCERTS.

In 1885 Messrs. Novello revived the oratorio concerts that had been given from 1869-1875. They offered the conductorship of the concerts to "Mr." A. C. Mackenzie and he accepted it. The duties attending the post were very responsible and onerous. Several new and, moreover, difficult works were performed during the two seasons. Amongst these may be mentioned "St. Elizabeth" (Liszt), "Stabat Mater," "Spectre's Bride," and "St. Ludmila" (Dvorák), "The Golden Legend" (Sullivan), "Morset Vita" (Gounod), "The Rose of Sharon" (Mackenzie), &c. Meanwhile, having settled at Sydenham, he continued to compose. Previous to this he had brought with him from Florence a "Ballad for Orchestra" founded on Keats's "La Belle Dame sans Merci," first performed at the Philharmonic concert of May 9, 1883. The period 1886-7 witnessed the composition of the "Story of Sayid" (Leeds Festival, 1886), "Troubadour" (Drury Lane, 1886), "Jubilee Ode" (Crystal Palace, 1887).

THE PRINCIPALSHIP.

During the year 1887 Sir Alexander resided at Maidenhead, coming up to town for his concert engagements. But the longing to get back to Florence proved too strong for him and he returned to Italy in the latter part of the year. Almost immediately after he had set his foot on Italian soil, the death of Sir George Macfarren caused the Principalship of the Royal Academy of Music to become vacant. Sir Alexander Mackenzie was appointed to that important office February 22, 1888. His wise administration of our oldest music school—with the assistance of valued colleagues whose help he always gratefully acknowledges—is too well known to need comment or commendation.

Sir Alexander composed one of his finest works, "The Dream of Jubal," to Mr. Joseph Bennett's admirable poem, for the jubilee of the Liverpool Philharmonic Society, which took place on February 5, 1889. He directed three concerts of the Royal Choral Society for the late Sir Joseph Barnby during that musician's lifetime, and after his death, in 1896, he conducted the Society's concerts for the remainder of the season. In the same year he directed six concerts for the late Sir Charles Hallé at Manchester and elsewhere. In 1892 he was elected conductor of the Philharmonic Society, the first concert under his direction taking place on March 9, 1893.

DISTINCTIONS AND COMPOSITIONS.

Sir Alexander Mackenzie received the honorary degree of Mus.D., St. Andrew's, 1886; Cambridge, 1888; and Edinburgh, 1896. He received the gold medal for art and science from the Grand Duke of Hesse, 1884; the Order,

Art and Science, Saxe-Coburg and Gotha, 1893. He is a Corresponding Member, Istituto Reale di Firenze, a Member of the Royal Swedish Academy (1898), and of other foreign societies. In 1895 he received the honour of Knighthood from the Queen.

In a little penny memorandum-book, first used many years ago, Sir Alexander has entered every one of his numbered and unnumbered compositions, the latter amounting to sixty. His Opus 1 is a Romance for pianoforte, published in Edinburgh. One of his earliest songs, "The song of love and death," was published by Novello, "and it is not a bad song either," the composer says. As he had heard nothing of the manuscript for two years, he wrote to his friend Berthold Tours, little knowing that he was musical adviser to Messrs. Novello, asking him: "Who is the man in possession at Novello's?" "I am the man in possession," replied Tours, "and from a pile of things left by my predecessor I have extricated your song." It was very soon afterwards published. Within the limits of our space it is only possible to record, in addition to those already mentioned, the more important compositions by Sir Alexander Mackenzie.

Choral Works.—"The New Covenant" (Glasgow, 1888), "The Cotter's Saturday Night" (Edinburgh, 1892), "Veni, Creator Spiritus" (Birmingham, 1891), "Bethlehem," 1894, "His Majesty" (comic opera, 1897).

Orchestral.—Scherzo (Glasgow, 1878), Scottish Rhapsodies, Nos. 1 and 2. Overtures: "To a Comedy," "Tempo di Ballo," "Twelfth Night," and "Britannia" (on "Rule, Britannia"). Incidental music to "Ravenswood" (Lyceum, 1890), "Marmion" (Edinburgh), and "The Little Minister" (Haymarket Theatre, 1897). "From the North" (three pieces for orchestra).

Concertos.—(Violin), Op. 32 and Pibroch; (pianoforte), "Scottish" (Op 55).

In addition to his larger works, he has written numerous violin, pianoforte, and organ pieces; songs, part-songs, and anthems. His "Benedictus" for violin has attained great popularity. In connection with his Benedictus, Sir Alexander relates the following incident: "Last year, during the Jubilee festivities, a gentleman asked to be introduced to me, and on shaking hands with me he said: 'I want to know you; our band plays your Benedictus twice a week at Hong Kong!'"

THE ROYAL ACADEMY OF MUSIC.

Sir Alexander speaks in high terms of his staff of professors and of the students at the Academy. Speaking upon the subject of the Academy and of a thorough preparation for the musical profession, Sir Alexander says: "The curriculum is not only very thorough, but the range of music studied within those walls embraces all schools, ancient and modern. I have a very thorough belief in the value of systematic teaching under competent professors. The benefits attending the study of music in an Academy are akin to the education acquired at a large University, where a young fellow learns his classics and sits at the feet of

those who are his superiors in knowledge. A wild, hot-headed youth, permeated with the fantastic side of music, needs to be moulded into something like order; this we endeavour to do, and when he has, so to speak, subjugated himself to those principles of law and order which have guided the great masters of music, then he is fit to develop whatever originality he may possess."

It should be recorded that the initiation of the Examinations of the "Associated Board" is due to Sir Alexander. Being dissatisfied with the scheme of the Academy Local Examinations, he, in company with Mr. Thomas Threlfall, Chairman of the Committee of Management of the Academy, called upon Sir George Grove, in order to enlist the co-operation of the Royal College of Music in promulgating a more satisfactory system of examinations, the success and development of which have been attended with remarkably gratifying results.

"What new works have you now in hand?" we asked Sir Alexander before leaving his pleasant study, situated at the top of his house near the Zoo. "Well, I should like to do something in my lighter vein. And why not? Besides a one-act serious opera by my friend Fred. Corder, I have still a comic opera by B. C. Stephenson in my desk. My first popular success was a comic part-song for male voices, 'A Franklyn's dogge leped over a style.' However, I have just finished three orchestral pieces—Prelude 'Astarte,' Pastorale, and 'Flight of the Spirits,' for a stage performance of 'Manfred.' No one would dare to write an overture after Schumann's. And then what do you think of these words which I have just begun to set?" he asks, as he hands us a dainty book of verse by a living poet. "A capital idea," we reply, on glancing at the racy couplets. "In what form do you propose to cast it?" "A choral ballad," is the response—"different sections of the choir answering one another in telling the story. Yes, I think it will do," he adds with a cheery smile as we say "good-bye" at the conclusion of a pleasant chat with the composer of "The Rose of Sharon."

SOME PRESENT ASPECTS OF MUSIC. IV.

In his noble Ode, William Collins describes the Passions as drawn to "Music, heavenly maid," by the sound of her shell. They—

Thronged around her magic cell,
Exulting, trembling, raging, fainting,
Possessed beyond the muse's painting:
By turns they felt the glowing mind
Disturbed, delighted, raised, refined;—

till, "filled with fury," they snatched the instruments, and—

Each (for madness ruled the hour)
Would prove his own expressive power.

We all know how Fear, Anger, Despair, Revenge, and generally the more violent of the

crew acquitted themselves; and with what tender appreciation the poet dwells upon the expression of Hope, Melancholy, Cheerfulness, and Joy. Moreover, we all remember the closing invocation :

O Music, sphere-descended maid,
Friend of pleasure, wisdom's aid!
Why, goddess, why, to us denied,
Lay'st thou thy ancient lyre aside?

Where is thy simple, native heart,
Devote to virtue, fancy, art?
Arise, as in that elder time,
Warm, energetic, chaste, sublime.

Let it be noted that our poet draws a distinction between Music and the action of the Passions. It was not she that engendered fury, kindled love, but the Passions, playing upon her instruments. May we then conclude that in its essence, its primary state, music is apart from human feeling, though capable of giving utterance to it; in other words, that while music can be made the "language of emotion" it is not emotional of necessity?

In the invocation just cited, Collins clearly longs for a revival of primary conditions. "Return in all thy simple state," he exclaims. So William Blake, in another invocation :

How have you left the antient love
That bards of old enjoyed in you!
The languid strings do scarcely move,
The sound is forced, the notes are few.

It is curious to observe how far the poets generally refer to music as operating in spheres distinct from that of passion. There is, for example, the sphere of imagination, and Pope indicates it :

I seem through consecrated walks to rove,
I hear soft music die along the grove:
Led by the sound, I roam from shade to shade,
By god-like poets venerable made.

Dryden makes the world's grey fathers see a god in Jubal's shell; Keats asked for music dying; as a supreme delight, Milton "took in strains that might create a soul under the ribs of death"; and, in a well-known passage, the prose-poet, Carlyle, speaks of music as laying open "the infinite" to our gaze. Here obviously is no question of passion, but of the working of an attribute higher than an elementary and common endowment. Even when the poets do connect music and emotion, it is generally with reference to gentle effects and calming influences. Hear Shakespeare:—

In sweet music is such art,
Killing care, and grief of heart
Fall asleep, or, hearing die.

When gripping grief the heart doth wound,
And doleful dumps the mind oppress,
Then music with her silver sound,
With speedy help doth lend redress.

Soft stillness, and the night
Become the touches of sweet harmony.

Referring to a "wild and wanton herd"—

You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music.

Nought so stockish, hard, and full of rage,
But music for the time doth change his nature.

Most heavenly music!
It nips me into listening, and thick slumber
Hangs upon mine eyes.

Such quotations might be multiplied a hundredfold from the works of other poets:

Tennyson:

Music which gentlier on the spirit lies
Than tired eyelids upon tired eyes.

Moore:

Oh! 'tis only music's strain
Can sweetly soothe and not betray.

Hogg:

Slight emblem of the bliss above,
It soothes the spirit all to love.

Among the prose-writers who bear like testimony is Luther: "Music is . . . the only art that can calm the agitations of the soul." Hazlitt: "It came upon my heart like the calm beauty of death; fancy caught the sound, and faith mounted on it to the skies. It filled the valley like a mist, and still poured out its endless chant, and still it swells upon the ear, and wraps me in a golden trance, drowning the noisy tumult of the world." I could easily fill these pages with extracts similar in purport.

It is certainly curious and significant that so many of our great writers in verse and prose regard music less as a stimulus to emotion than as a means of calming it; less as an exciting voice than as one which, "with most miraculous organ," speaks of peace. For them the art chiefly appeals to the "divine attribute of the imagination," or else calms the tempests of feeling.

But—here the poets may be dismissed—music has yet another function, which belongs to itself in its abstract forms. This is much less recognised than any other because apparent only to those who have some technical knowledge and perception. It is none the less real on that account. What musician is not conscious of intellectual gratification, and the pleasure that comes of order and proportion, when listening to such a work as Bach's Prelude and Fugue in G minor; or to Beethoven's Variations on a Theme by Diabelli, or to the closing movement of the "Jupiter" Symphony? In these and countless other cases there is no question of emotion. The enjoyment is purely intellectual, and for keenness, as musicians know, it suffers nothing by comparison with the delight which arises from forms less abstract. We have, then, three aspects of music—viz., those which appeal respectively to the emotions, the imagination and the intellect. So much for demonstration, and now for some very practical remarks.

The question is whether, at the present time, a due sense of proportion is shown in our cultivation and patronage of the three grand divisions of music. My own reply is distinctly in the negative. Let us take the case of what I have chosen to describe as intellectual music. Every close observer must admit that this form of the art has actually lost ground. I am old enough to remember a time when it enjoyed no small share of favour—when audiences heard purely abstract music with pleasure, and followed with more or less appreciation a contrapuntal

development. Some of us do so now, but we are the survivors of a musical public which has practically passed away and given place to another, trained, when trained at all, under different influences, and having, as it seems to us, a susceptibility in which we do not share. Within my experience of music, nothing is more remarkable than the changes just indicated. It may be in recollection that some of their causes, or what I take to be such, were pointed out in a previous paper, and they need not be discussed now. Enough that, what with public craving for nervous excitement, the inevitable result of our modern life; what with the abuse of the modern orchestra in ministering to that unhealthy appetite, and what with the preponderance among our enlarged audiences of persons imperfectly equipped for judging questions of art, the forms of intellectual music are almost set aside, or minister only to the pleasure of a small minority. Some time ago a dead set was made against the fugue. It would be uncharitable, perhaps, to suppose that many sneered at what they could not comprehend, but it is far more easy to believe that than to accept the idea that the "dead set" was made by persons of musical culture and perception. I know no other case of open and destructive hostility to music of this kind, but indifference, in such a case, is as fatal as virulent opposition, and unless a change comes the intellectual forms of our art will be given over by the living world into what it would call the dead hands of scholars. That prospect is distinctly lamentable.

In the domain of music appealing to the imagination—music, that is to say, which, like Beethoven's C minor Symphony, is emotional and suggestive, but indefinite, our present condition is by no means satisfactory. Not but what it has thousands of admirers, who welcome its masterpieces, and revel in their legitimate and exalting effect. All the same, slowly yet surely, this class of works is being elbowed out of favour by programme music, and by "up to date" compositions brave in the trappings of sensationalism. To my mind we have here the most alarming feature in the present outlook. Intellectual music, for many generations to come, perhaps for ever, will be the pleasure of the few. But works of the class now referred to should be the delight of every amateur who is out of leading-strings. Alas, they are not, and the very citadel of music is in danger, since by them the most precious interests of the art stand or fall. Are we, then, to conclude that imagination as a popular faculty is dead? Not at all. But every movement is made along the line of least resistance, and the activity of imagination ceases when the merely physical effects of music satisfy, as, also, when we are bound down to a "programme." The fear is that imagination, in this particular field of its legitimate activity,

will gradually weaken, and that we shall more and more lean upon the programmist, who so kindly saves us trouble, and, at the same time, saps our strength.

My preaching is vain of immediate effect, I know. He who remonstrates with the impulses of his age casts paper against the wind, only to find it blown back in his face. There are some who say, "Ephraim is joined to his idols; let him alone." That may be politic, but it is neither manly nor dutiful. The destiny of all things, humanly speaking, is shaped by victories in the war of opinion, and it is the business of every man who enters into the conflict to fight on, even though he stand alone as a "forlorn hope." This explains why I return again and again to the vital matter of present tendencies in music, and bid all whose ears my voice can reach to reflect upon the growing degeneration of taste and neglect of the high principles of art. What other course is open when we find the noisiest and most barbaric movement in a favourite symphony received with the greatest applause; when a mere eccentricity like Saint-Saëns's "Danse Macabre," sandwiched between masterpieces of Mozart and Beethoven, is awarded honours refused to them; when compositions that deal sensationally with repulsive subjects have a better chance of success than any other; when composers are busy with illustrations instead of creations, and when the process of composition itself is degraded to the art of a tessellated pavement? Of course, this is a passing phase. The law of change governs evil as well as good, and the tide ebbs as well as flows. It will do so the sooner in the present case the more those who are alive to the danger are earnest and persistent in warning. Probably not many of us will live to see Music once more clothed and in her right mind, after the present period of madness; but it is a comfort to know that such a result is not beyond the possible or even the probable.

JOSEPH BENNETT.

THE STRUCTURE OF INSTRUMENTAL MUSIC.*

By W. H. HADOW, M.A., B.Mus.

III.

THE INFLUENCE OF THE ROMANTIC MOVEMENT.

In the instrumental music of the eighteenth century design prevailed over expression; by Beethoven the two are held in equipoise; with the romantic composers the balance inclines on the emotional side. Hence an apparent paradox. In Beethoven's form the highest organisation of structure goes with the richest emotional content; in the romantic period music becomes more directly expressive, and yet, on the whole, its artistic value declines.

* The substance of three lectures, musically illustrated, delivered at the Royal Institution, February 12, 19, and 25, 1898.

For this there are two main reasons: first, that in some cases the emotion itself is ill-balanced and extravagant; second, that the art of the time is not as a rule pure music, but music saturated with literature. In Germany, as in France, the composers were intimately affected by the poets and essayists; they maintained the same causes, they opposed the same enemies; it is little wonder that they sometimes employed the same weapons. Hence, though in many respects they did true and eminent service to music, they yet stand on a lower plane than Beethoven, some because they mistook violence for strength, some because they were pre-occupied with an alien method.

A distinction should be made between the two great literary movements which gave inspiration respectively to Schumann and Berlioz. In Germany the aim was to create a national literature; to construct a "Temple of Art" which should no longer be "modelled after the be-powdered Olympus of Versailles." In France it was almost entirely a revolt against formation and a direct appeal to the passions and sympathies of the reader. Hence there was a taint of sensationalism in the latter from which the former was preserved by the dignity of its ideal. And it may be added that Berlioz wrote while the stress of the French movement was at its height; Schumann at a time when German letters had established themselves in authority, and when men could take a quieter and more dispassionate view of the struggle.

The beginning of the new school may practically be dated at 1830, the year in which Berlioz won the Prix de Rome; in which Chopin entered Paris; in which Schumann gave up the law and definitely began his career as a musician. The field was almost open. Schubert had been dead two years, Beethoven three, Weber four; apart from the Italian opera composers, there was no one of European repute except Spohr, quietly occupied at Cassel with his violin and his pupils, and Mendelssohn, standing on the threshold of manhood and soon to be accepted by one at least of the romantic writers as an unquestioned leader and guide.

For it was Mendelssohn who first revived through Germany an interest in the great choral works of J. S. Bach; and among all musical influences which affected the romantic movement, that of Bach is perhaps the most noticeable. It shows itself mainly in two composers: Schumann and Chopin. "Only study Bach," wrote the one, "and the most complicated of my works will seem clear"; while of the other we know that before one of his rare public improvisations he would shut himself up with the "Wohltemperirte Clavier" and master Bach's secret before he gave forth his own. To this is due in part the harmonic richness which characterises the music of both, and at the same time a certain weakness of

structural design. For Bach, the "ancestor of harmony," as Schumann calls him, would obviously afford but little guidance in the great cyclic forms; and thus it is that the strength of the romantic school lies not so much in sonata or symphony, as in the treatment of smaller lyric or narrative pieces in which structural organisation is less elaborate and less complex. The influence of the Viennese composers was on Schumann comparatively slight and on Chopin almost non-existent. It is to Bach and to Bach alone that they owe the greater part of their musical training.

Nationality has always been an important factor in musical art, but nowhere does it show itself with such prominence as in the composers of the present century. In earlier days it was, to some extent, overlaid by the adoption of a common method; in the romantic period it rose to the surface as the language of music grew more free, and so afforded a wider scope for differentiation. Further, it was ostensibly recognised by the romantic writers themselves. Berlioz, despite his frequent quarrels with Paris, remained throughout intensely French in feeling and sympathy. Schumann stood in the forefront of a movement which should do for German music what his hero, Jean Paul, had done for German letters; Chopin's chief ambition, as he himself said, was to be "the Uhland of his fellow-countrymen." Liszt rises to his highest level when inspired by the ballads and dances of his native land. Nor, indeed, is there much room for controversy on a question the negative answer to which would remove music from the category of the arts.

More direct in its bearing on musical structure is the poetic view of composition which is specially characteristic of this period. With Berlioz it reaches its extreme limit in the definite imposition of a programme; with the more distinctively instrumental composers it acts rather by hint and suggestion, but it is never very far absent. Schumann is keenly alive to its influence. He was conspicuously well read; he was himself an author of no small reputation; on more than one side his music strikes us as the outcome of a mind trained in a school of letters. Chopin, too, though far less ostensibly, seems always to write with a definite emotional impression, and his music stirs us in a manner far more intimate and personal than that of a Bach fugue or a Mozart adagio. One result of this is the extreme prevalence of short lyric or narrative forms, which sometimes make their point by the vivid presentation of a single melodic idea, sometimes set out with the intention of illustrating a certain emotional state, and almost always are more affected by the character of their contents than by principles of pure design.

Thus, in treating the larger forms of symphony and sonata, the composers of this period

are never wholly successful. If they forego their special method and follow the models of Vienna they seem to be hampered by the restraints of alien and unfamiliar conditions. They cannot be said to have penetrated to the deeper principles which underlie the structure of Beethoven, and either imitate the accidents of his form or, in modifying them, remove at the same time elements that are essential. If, on the other hand, they enlarge the scale without altering the character of their favourite "poetic" pieces, their work, though it is here more interesting, because more spontaneous, is somewhat lacking both in balance of detail and in coherence of general outline. In some cases—e.g., the Ballades of Chopin—we find a distribution of ideas which is not only new, but convincing; such instances are few and exceptional. Structurally speaking, the interest of the period is focussed on two main points: the first, its remarkable power of dealing with the smaller canvas; the second, its removal (though sometimes at too heavy a cost for its own achievement) of conventional restrictions which the preceding age had accepted. By the former of these it enormously increased the lyric use of the pianoforte, by the latter it repealed some outworn and obsolete enactments, and so prepared the way for the true freedom of a rational code.

As the essential feature of the romantic period was the return to Bach, so that of our own day is the return to Beethoven. No doubt a few composers have carried still farther the methods of revolt, and have "taken up music where Berlioz laid it down." Others, again, are taking their tone from Wagner, and applying to the concert-room principles which for their true expression require the stage. But in the greatest instrumental works of recent years, both symphonic and chamber, we may observe schemes of design which follow in direct evolution from those of the "Eroica" and the "Appassionata." They are, of course, much indebted to the experience of the intervening generation; they have borrowed something of its language; they have inspired their phrases with something of its passion; they have learned from it new schemes of colour and new points of style. But in Brahms, especially, we find the heritage of the romantic composers employed to an end which they had not the strength to attain. In balance, in proportion, in organic diversity and coherence, his music owns no rival since the time of the Viennese school; it is at once the climax of past attainment and the pioneer of the future advance. Such works of his as the Sextet in B flat, the first Violin Sonata, and the Clarinet Quintet are typical examples of the stage to which instrumental structure has now attained; and though it be certain that these forms will one day be superseded, as they have superseded others, it is equally certain that from them will their successors be developed.

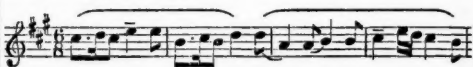
FROM MY STUDY.

WRITING to a friend a short time since, and touching upon the importance of attention to the phrasing in classical music, Mr. Moritz Rosenthal, the distinguished pianist, made the following observations:

"That the chief interest I take in reproductive music lies in the correct phrasing, I confess openly. May I adduce a few examples of well-known and much misunderstood works? A familiar melody of Mozart is usually phrased as below:—



Now it is clear that the 'divine' theme sounds thus as monotonous as possible. I hope to have caught the meaning of the master in the following phrasing—



"In the 'Eroica' Symphony, the common phrasing is (and all great conductors follow this erroneous way)—



This gives the idea four E flats, and a chromatic descent, not to C sharp, but to D flat. It sounds very commonplace. The true reading is most assuredly this—



Here the C sharp opens a strange perspective in an unknown country—the *pays du génie*.

"A feature in the 'Kreutzer' Sonata is misunderstood by all violinists. They play—



and flatter themselves with the funny idea that they have caught the meaning of the immortal composer. But, of course, the melody corresponds to the first two notes, and goes as follows—



The melody in its simplest form is—



not—



"In the A flat Valse of Chopin (Op. 42) pianists play—



but, of course, this is the noble melody—



"In the 'Sehnsuchts-Walzer' of Schubert I have always heard the following reading—



No doubt it is a pleasure to dance to this rhythm, but the passage should be rendered thus—



Whatever we may think of the examples cited by Mr. Rosenthal, they at least show how much interest, and possibility of valuable results, attend the study of phrasing in cases where the composer has not fully and definitely expressed his intentions, or has been "edited" without due care.

It is well known to every reader of musical history that Voltaire was a great admirer of Rameau, and that the two masters collaborated, as poet and musician, in "Samson," the "Princess de Navarre," and the "Temple de la Gloire." But it may not be so much a commonplace of record that the greater of the two had ideas about the musical drama which to some extent anticipated those of Gluck. The facts concerning this matter were set forth by Mr. Hugues Imbert in a book entitled "Symphonie Melanges de Critique Littéraire et Musicale" (Paris, 1891).

In 1731 Voltaire began writing the tragedy of "Samson" with a view to the music of Rameau; and here is part of a letter addressed, in 1733, to Berger, secretary of the Prince de Carignan, a nobleman who seems to have acted as patron and protector of the fine arts in Paris.

"You, Sir, the worthy secretary of a Prince who wills to be at the head of our pleasures, and who consequently has the most delightful department in the world, have the kindness, I beg you, to acquaint me when it will be necessary to send him a copy of the words of 'Samson.' I have written that work simply

to contribute from afar to the glory of M. Rameau, and to serve his talents, as one who supplies the canvas and the easel contributes to the glory of the painter. But although I play only a subordinate part in this affair, I much desire that there may be no difficulty to overcome, and that I may count personally upon the protection of M. le Prince de Carignan, alike as to the manner in which this opera will be performed and as to the examination of the text. I hope that you will influence him in my favour, and that it will be to you I shall owe the obligation of his kindness."

In a subsequent letter to the same person Voltaire entered more fully into the matter:

"I acted foolishly in writing an opera, but desire to work for a man like M. Rameau carried me away. I thought only of his genius, and did not perceive that mine (if so be that I have one) is not at all adapted for lyrical composition. I wrote to him, some time ago, that I should have made an epic poem much sooner. It is assuredly not that I condemn this kind of work. There is nothing contemptible in it. But it demands a talent which I believe I do not possess. Perhaps with tranquillity of spirit, and the attention and advice of my friends, I might produce something less unworthy of our Orpheus, but I foresee that that would put off the performance of the opera till next winter. This, however, would benefit the work, and make the public more desire it. Our great musician, who, no doubt, has enemies in proportion to his merits, should not be sorry to see his rivals pass before him. The point is not to be played soon, but to succeed. Better be applauded late than hissed early."

Later on, Voltaire spoke of "Samson" in an epistle to his friend the Comte d'Argental: "I had entirely abandoned my hero of the ass's jaw-bone, because of the slight you put upon this rough Hercules and the bizarre poem which bears his name. But Rameau protested; Rameau said that I cut his throat, that I treated him as a Philistine."

In another letter to Thiriot (1735), Voltaire remarked:

"I am told that 'Les Indes,' Rameau's opera, will be a permanent success. The profusion of semiquavers in it will, I think, provoke the Lullists, but in the long run it must be that Rameau's taste will become the dominant taste of the nation, in proportion to the growth of national enlightenment. The ears are formed little by little. Three or four generations change the organs of a nation. Lulli has given us a sense of hearing which we had not, but the Rameaus will bring it to perfection. You will give me news of that in a hundred and fifty years from now."

The affair of "Samson" dragged along a slow course. Rameau does not appear to have been very keen in the matter. He was a little doubtful as to the reception of a Biblical opera

by the Church, and also, perhaps, with regard to the prejudice likely to be excited by Voltaire's co-operation. Nevertheless, at the close of 1735, we find the poet-philosopher still full of the theme. He writes again to Thiriot:

"I do not quite understand what is said about an interesting Dalila. I want my Dalila to sing beautiful airs in which French taste is founded upon that of Italy. That is the interest which I have in an opera. A fine and well-varied spectacle, brilliant fêtes, plenty of airs, few recitatives, short acts—that is what pleases me. . . . I wish 'Samson' to be in a new style; only one scene of recitative in each act, no confident, no verbiage. Are you not weary of uniform singing and of the perpetual *eu* which ends our feminine syllables with a monotony of antiphony? It is a cold poison (*un poison froid*) which kills our recitative."

At this time came the troubles caused by Voltaire's audacious "La Pucelle," and the author thought it wise to cross the frontier without delay. But he took his anxieties with him. "Amid the sorrow which has pierced my heart, it is difficult, my friend, to think of 'Samson.'" Nevertheless, he did keep that work in mind, for we find him writing to Thiriot:—

"I hope soon to send you the copy of 'Samson.' I persist in the opinion that our operas should serve music more and avoid long recitatives. There are hardly any in 'Samson,' and I believe that the genius of Orpheus-Rameau will, consequently, be more at its ease; but it is necessary to obtain a reasonable censor, who will remember that 'Samson' is designed for the Opéra, not for the Sorbonne. Lend your influence, I pray you, to this new species of opera, and let us say, with Horace, 'O imitatores, servum pecus.'"

In February, 1736, Voltaire sent the following letter to the same correspondent:—

"I have not been able to obtain official sanction for 'Jules César,' only a tacit permission, and that makes me tremble for 'Samson.' The heroes of the fable and of the history are seemingly in an enemy's country. Spite of that, I have worked at 'Samson' ever since I learned that we had gained the battle of Peru.* But Rameau must back me up, and not let himself be influenced by all the asses' jaw-bones that talk to him. Perhaps my latest success will give him confidence in me. I have thought about the matter maturely, and I will not let myself drop into commonplaces. *Samson* is not a subject susceptible to ordinary love. The more one is accustomed to its intrigues, which are all the same under different names, the more I am resolved to avoid them. I am strongly persuaded that love, in 'Samson,' should be a means, and not the end of the work. It is he, not Dalila, who should interest.

That is so true that if Dalila appeared in the fifth act she would be a ridiculous figure. Such an opera, full of spectacle, majesty, and terror, should admit love only as a divertissement. Everything has its own proper character. In a word, I conjure you to let me make of 'Samson' an opera in antique taste. I will answer to M. Rameau for the greater success if he will connect with his beautiful music some airs in a modified Italian manner. Let him reconcile Italy with France."

In another letter appears the following:—

"I have read 'Samson' with Madame du Châtelet, and we are agreed that love, in the first two acts, will have the effect of a flute amidst drums and trumpets. It will be fine to have two acts run on without the jargon of intrigue in the temple of Quinault. I maintain that one treats love with proper respect when one refuses to waste it, and will not introduce it save as an absolute master. When it is not necessary, nothing is more cold. We find that the interest of 'Samson' should fall absolutely on *Samson*. . . . Moreover, the first two acts will be quite short, and the theatrical terror which there reigns will be to the two acts following as a tempest is to the calm day which comes after it. Wherefore, encourage our Rameau to show all the audacity of his music."

Another letter of the same period, addressed to Berger, deserves quotation:—

"I hope that the indulgence with which my 'Americains' has been received will encourage our great musician, Rameau, to have more confidence in me, and to finish his opera of 'Samson' on the plan that I have all along proposed. I have worked solely for him. I have gone off the ordinary route in the poem because he has done the same in music, and I believe that it is time to open a new career for opera, as for the tragic stage. The beauties of Quinault and Lulli have become commonplace. Few will be bold enough to counsel M. Rameau to make music for an opera the first two acts of which are without love, but he should be bold enough to put himself above prejudice. He ought to believe in me and in himself. He may be assured that the part of *Samson*, played by Chassé, will make at least as much effect as that of *Zamore* played by Dufresne. Try to persuade that head of semiquavers that his interest and glory encourage him; that he promised to work entirely in agreement with me; above all, that he will not pass his music about from house to house; that he will adorn with new beauties the pieces I have written for him. I will send him the work whenever he wishes."

Time went on, but "Samson" did not, at least as far as the music was concerned. Rameau soon had his masterpiece, "Castor et Pollux" in hand, and although, still later, he and Voltaire worked together at the "Princesse de Navarre" and "Le Temple de la Gloire" (both written for the Court), the Biblical drama

* This reference is to the tragedy of "Alzire," about the sanction of which trouble had arisen.

stuck fast. Voltaire, however, could not forget it. As late as 1768 he wrote to a friend: "Do you know that Rameau had made delicious music for 'Samson'? He has put some of it in the 'Incas,' in 'Castor et Pollux,' in 'Zoroastre.'" And there was an end of an enterprise which might have anticipated Gluck, with whom, by the way, Voltaire became acquainted, and whose reforms he supported. Notwithstanding the fiasco of "Samson," it served to place Voltaire, as his letters concerning it show, among the first to advocate dramatic truth in opera, and the subordination of the merely pleasing to the higher ends of art.

X.

WILLIAM EWART GLADSTONE.

"Music is of enormous advantage both to those who hear and to those who perform it. It is a great blessing to the people, and I think that there are few satisfactions in my mind greater than to witness the progress it has made in the course of the last fifty years." Such is the testimony which the veteran statesman, whose death has caused the hearts of Englishmen to vibrate in sorrowing unison, bore to the influence of music. Although he was in his eighty-eighth year when he uttered these words to 20,000 people gathered under the walls of Hawarden Castle, the views he then expressed were a life-long conviction. Of Mr. Gladstone's personal attainments in the practice of music, it is said that he used to play the violoncello and possessed a charming tenor voice. Judging only from his speaking voice, one can easily believe this to be true. He always showed a very keen appreciation of, and love for the divine art. And in this connection it is interesting to recall the fact that, next to the loving ministrations of those dearest to him, nothing more gently soothed the weariness of the long and painful, but patiently borne sufferings of his last illness than the strains of consoling music. It was not only his constant but only source of enjoyment during many weeks of waiting for his call to higher service.

As a proof of his interest in music and musicians, Mr. Gladstone more than once attended the annual Festival of the Royal Society of Musicians, and at the gathering of 1865 he made a very eloquent and remarkable speech. Unfortunately, his speech was not reported verbatim, but the following digest of it from the journals of the day will furnish some idea of his remarks:—

When the Chancellor of the Exchequer (Mr. Gladstone) was called upon to speak the assembly were instantly hushed in breathless expectation; and they were not disappointed, for Mr. Gladstone made a speech full of his glowing and characteristic eloquence. He uttered a fervid eulogy of the art of music, and contrasted the way in which it was regarded in this country, even within his own memory, and the manner in which it is regarded now. Then (he said) music was looked upon as a gift vouchsafed only to a few. Now, it is understood that the gift is extended to the whole human race; those who are destitute of it being below the ordinary standard of humanity; and (he added) our own countrymen are as largely endowed with it as any nation upon earth. Let us cultivate it and promote its progress.

Mr. Gladstone naturally showed a special interest in Church music. In regard to its wonderful progress in this country during his long life, we cannot do better than quote a portion of his speech made at St. James's Palace, February 28, 1882, at

a meeting held in connection with the founding of the Royal College of Music, H.R.H. The Prince of Wales being in the chair:—

Now I am bound to say that I take a sanguine view of the capacity of this nation for music. . . . I do not hesitate to say, in looking back over the last half-century, that I have witnessed no change more remarkable among the many changes and the many developments which have marked that half-century, than the change in the sentiment, and, if I may say so, in the attitude of the nation with respect to music. . . . The music in the ordinary churches of the Church of England fifty years ago was a disgrace to the country and to the religion it professed. I remember one particular case, not of an obscure village church, but of a village church hard by one of the ancestral mansions of this country, and where the benefice was held at the time by a member of the family that inhabited the mansion, and in which, in utter despair of redeeming the music of the parish from its disgrace, the alternative had been to extinguish it altogether. The services on Sunday mornings proceeded from beginning to end without a note of music of any kind; and bad as that was, I do not hesitate to say that it was far better than to be doomed to stand and suffer many of the grotesque performances which usually characterised the attempts of that period.

The sentiments so eloquently expressed in the above quotation found an echo in a letter which Mr. Gladstone addressed to Messrs. Novello and Co., in acknowledging a copy of their "Short History of Cheap Music":—

"DEAR SIR,—I receive your gift with particular pleasure, as proceeding from a firm which is inseparably associated in my mind with the introduction of cheap (instead of frightfully dear) music into this country, and thereby with the remarkable extension of musical taste, knowledge, and practice among the people of this country during the last half-century.

"I remain, Dear Sirs,

"Your very faithful and obedient,

"W. E. GLADSTONE."

"Dollis Hill, N.W.,

"May 18, 1894."

It was characteristic of Mr. Gladstone that he made no reference in the above letter to the important share he had had towards the attainment of this end by the repeal of the Newspaper Stamp Act and the Paper Duty, which helped to bring about the consummation he, in the above letter, so warmly appreciated.

The music arranged to be sung at the funeral of Mr. Gladstone in Westminster Abbey, on the 28th ult., consisted of the following:—

Funeral-Equale for four trombones, Beethoven (composed by him in 1812, and performed at his own funeral in 1827); Funeral March in B minor, Schubert; Funeral March in A flat minor, Beethoven. Opening sentences to music by Croft. Psalm xc. to Chant by Purcell. Hymns: "Rock of Ages," "Praise to the Holiest in the height," and "O God, our Help in ages past," to Croft's fine old tune "St. Ann's." Anthems: "I heard a voice from heaven," Goss; and "Their bodies are buried in peace," Handel. Dead March in "Saul," Handel; Marche Solennelle in E flat, Schubert.

The choir of Westminster Abbey to be augmented by those of the Chapel Royal, St. Paul's Cathedral, the Temple Church, and St. Margaret's, Westminster. The accompaniments to consist of trombones and drums, in addition to the organ. Organist and Director of the music, Professor Sir Frederick Bridge, Mus.D.

ALTHOUGH Dr. Hopkins has relinquished his Sunday duties, it by no means follows that he will henceforth lead a life of idleness. There is every reason to hope and expect that he will devote a portion of his

well-earned leisure to the use of his pen. In fact, he has just written a voluntary, characterised by his old familiar charm, for "The Village Organist." And then there is his promised "Handbook on the Organ," "which," he says, "is to appear in the year when I am eighty!" We need hardly say that it is already eagerly anticipated. It should be his *magnum opus*.

THE "Swarry" of the "boiled mutton and usual trimmings" nature, associated with the name of Mr. Samuel Weller, by no means had its counterpart in the "Annual Soirée" given by the bookbinding and printing staffs of Messrs. Novello and Company, Limited, at Novello Works, Soho, on the evening of the 20th ult. The company consisted of about 300 *employés* of the firm, in addition to the directors and their families and a few of their personal friends. One of the large rooms, about 116 feet long, of the new factory had been most deftly and handsomely transformed from its prosaic work-a-day appearance into a most attractive saloon, where music and dance long held sway. The tasteful decorations of this main apartment and its attendant rooms reflected the greatest credit upon those of the staff who so efficiently carried out what Mr. Weller might naturally have called "the trimmings." The electric light vied with smiling countenances in casting a brightness upon the gay scene quite in harmony with its festive surroundings. The daintily printed programme indicated no less than forty-four numbers, about equally divided between the votaries of Apollo and Terpsichore. An efficient orchestra had no difficulty in inciting lads and lassies—and even some of an older growth—to

Come and trip it as you go
On the light fantastic toe
At Novello Works, Soho.

The musical portion of the programme was entirely sustained—and admirably sustained too—by those "in the house." During the evening Mr. Augustus Littleton, one of the directors of Novello and Company, made some genial remarks, in the course of which he humorously compared the present large gathering with that of the first of the series, held twenty years ago, when the said "swarry" partook of the nature of a modest "tea," presided over by himself. He concluded by wishing all present "long life, health, and happiness." Those responsible for the organization of this happy function must be congratulated upon their highly successful efforts in having provided a very enjoyable evening.

THE language of the drum, as we know that instrument, is limited. Notwithstanding the extension of its vocabulary by Beethoven—and more especially by Berlioz—the drum for the most part confines its utterances to a modest tonic and dominant; in fact, it is practically a dissyllabic member of the orchestra. It is, therefore, interesting to light upon something out of the beaten track with regard to the drum, even though it comes from a far country and refers to a more primitive instrument than that with which we are familiar. We take the following "drum language" information from our excellent contemporary, the *Athenæum*:—

Herr R. Betz, a schoolmaster in a Duala village in the Camaroon colony, has devoted four years to a study of the drum language, and is now able to boast that he "understands nearly all that is drummed and is also able to drum himself." The results of his industry are published in the *Mittheilungen aus den Deutschen Schutzgebieten*, and are well worth perusal. The "drum" consists of a hollowed-out cylinder of red-wood with two slits on the top. Two drumsticks are used, and four notes can be produced by

striking different parts of the drum. Words are produced by combining these four notes and varying their duration and strength, and in this manner conversations can be carried on. Public announcements are made by means of this drum-language, and slanders or libels propagated by means of it—a very common practice—are actionable at law, and the fines inflicted are higher than if the slander had been merely by word of mouth. This is only reasonable, for the drum is audible for a long distance. The beats of the drum do not represent letters, as in the Morse code, but words. Thus C F F C means "give gin"; C F F "a demijohn." Herr Betz illustrates his paper with notations of several hundred sentences in the "drum language."

It is impossible to overcast the importance of Herr Betz's interesting discovery. With instruments improved upon the native pattern, and a mastery of their attendant dialect by *our* native composers, we may reasonably look for some striking developments in the region of orchestral music. Not only will drum concertos be written by the score, but the young bloods will be making a rush on percussive-symphonic poems. Before the thing becomes a craze, however, perhaps one of our distinguished Scottish composers will, so to speak, turn on the tap gently by composing a Drumtochty Idyll.

WE live in a record-breaking age, no doubt, but occasionally, out of a spirit of enthusiasm for the present, are tempted to be oblivious of the records of the past. Thus, for example, *à propos* of the benefit concert of Mr. Robert Newman, the excellent and enterprising manager of the Queen's Hall, the *Athenæum* recently observed that the concert in question made "the 106th performance of his orchestra during the present season," adding, "this fact is, without the shadow of a doubt, unexampled in the history of music in England." Now, so far from there being not the "shadow of a doubt" on the matter, we have really to deal with the rock-like solidity of incontestable certainty. At the Exhibition of 1873, Messrs. Novello undertook to provide a series of daily concerts with orchestra under the direction of the late Sir Joseph Barnby, which opened on Easter Monday, April 14, and lasted till October 31, the date of the closing of the Exhibition, thus consisting of 133 concerts. As for the character of the music discussed, a reference to the bound volume of programmes establishes the fact that the daily *menu* generally included a symphony or a concerto, two overtures, and vocal solos.

WE most heartily congratulate Sir Charles Hubert Hastings Parry upon the honour which Her Majesty the Queen has been pleased to confer upon him. The announcement of this well-merited distinction has been received with general satisfaction in both professional and amateur musical circles. Sir Hubert's music not only reflects his own natural geniality, but it is permeated with those special characteristics which indicate its thoroughly English type, using the word English in its best and widest sense. It is just thirty years ago since the name of Sir Hubert Parry first appeared in THE MUSICAL TIMES. At that time he was known as a Gloucester amateur. Suffice it to say that in the intervening three decades the Director of the Royal College of Music has worthily won and maintained his position as one of our foremost musicians and most distinguished composers. His many friends will cordially wish that his years may be many wherein he may enjoy this newly acquired and highly deserved mark of the Queen's favour.

HAPPY dwellers in Kent! In that pleasant corner of the British Isles the County Council has a by-law which runs as follows: "No person shall sound or play upon any musical or noisy instrument or sing in any public place or highway within 50 yards of any dwelling-house after being required by any constable or by any inmate of such house personally, or by his or her servant, to desist." A conviction having been obtained under this beneficent decree, an appeal was made against the decision of the local justices. The two judges who heard the appeal differed in their opinion as to the power of any local authority to make such a bye-law. Accordingly the case was brought before the High Court, when seven judges, headed by the Lord Chief Justice, heard the arguments, with the result that the conviction was affirmed and the appeal dismissed. It is most satisfactory to know that this decision was arrived at by a majority of six judges to one—the single dissident being the judge who had differed from his colleague when the case had been previously brought before him. If the County Council of London would only follow the laudable example of their brethren of the hop county we should jump for joy, and receive the news of our emancipation from the exasperating piano-organ man and others of his ilk with "Kentish fire."

THE discovery of a number of Schubert manuscripts, even if it does not reveal the existence of that additional symphony so firmly believed in by Sir George Grove, must always be a matter of congratulation to music-lovers. There have been found recently by a newly appointed choirmaster of St. Peter's Church, in Vienna, the autographs of a Mass, a Fantasia, and a Rondo for pianoforte duet, unknown hitherto, as well as nine *Lieder*, already published. In the same press, which had remained unopened for many years, the explorer was further gratified by the discovery of an autograph choral work, with orchestra, completely scored by Beethoven. The latter was at once secured by the Gesellschaft der Musikfreunde; while the Schubert MSS., which are said to contain some interesting annotations, will, it is hoped, also be appropriated by one of the Viennese institutions, and are to be shortly published.

FACTS, RUMOURS, AND REMARKS.

MUSIC, as was inevitable, played a prominent part in celebrating the jubilee of Queen's College, London. Mr. Gadsby, one of the professors, composed an anthem for the special service in St. Peter's, Vere Street, on the 1st ult., and conducted a concert of the orchestral class next day. On the 4th, there was a concert by the Old Queen's Society, under Miss Ellen Howard. On the 5th, Mr. Shakespeare had the direction of a vocal concert, supplemented by harp recitals, and followed, as a "wind-up," by a performance of Tasso's "Aminta," with new music by Mr. Gadsby. It is worth while giving these particulars here to show the status assigned to music at the great educational centre in Harley Street. Queen's College may be congratulated upon the value of Mr. Gadsby's services. During many years he has laboured for the Institution with zeal and success, not least in the matter of composition, and, through his works, in giving dignity and importance to the public musical exercises.

I do not know who are responsible for the arrangements in connection with the Medical, Surgical, and Hygienic Exhibition, which opened in Queen's Hall

on the 31st ult., but it is creditable to the authorities that Mr. Borowski, their musical manager, was desired by them to engage an orchestra entirely made up of native performers. Now Borowski is not an English name, and it may be asked why the committee did not put one of our own countrymen in the post of director. The answer is that Mr. Borowski became a naturalised British subject long ago, and therefore entitled to share the privileges as well as the responsibilities of Britons. Again, it may be asked why the committee of an exhibition devoted to the healing art have thought proper to engage a complete orchestra, and prepare for two concerts a day. Well, grave writers have seriously claimed for music a distinct therapeutic value, and thus we have a connection established at once. The main point is, however, the consideration shown for British performers at a time when they are fighting an up-hill battle.

THE committee of the Bristol Festival have taken another step towards the music-meeting of 1899 by issuing a circular asking for a guarantee fund of £4,000, without assurance of which they cannot go on. Bristol and Clifton between them should easily make up the amount in promises, especially as the Festival of 1896 resulted in a profit, the then guarantors escaping scot free. Should the celebration next year be less fortunate, I cannot think so badly of Bristol and Clifton as to suppose that they would pay up in other than a cheerful spirit, rejoicing thus to sustain the local credit and further the cause of art.

A WELCOME to the Worcestershire Philharmonic Society, which gave its first public concert in the county capital on the 7th ult., under the direction of Mr. Edward Elgar. The programme, containing some features of special interest, was altogether above the average in such cases, and the *début* proved a great success. Should the new Society flourish, as all must hope, it cannot fail to have a good influence upon the Triennial Festival held at Worcester.

If the people of Bournemouth have not a very wide musical horizon, it is scarcely the fault of those who manage the Winter Gardens. Sixty symphonic concerts were given, under the direction of Mr. Dan Godfrey, Junr., between October 7, 1897, and the 9th ult. In the course of these performances were played fifty-five overtures, forty-nine symphonies, nine pianoforte concertos, nineteen ballet selections, twenty-three suites, eight violin concertos, five violoncello concertos, two flute concertos, and forty-eight pieces described as "Various"—in all, 118 works. The number of English compositions in the list is only twenty, but the achievement is highly to be praised for all that.

THE programme of Mr. Frank Winterbottom's fifth symphony concert at Stonehouse was determined by public vote. Here is the poll: Overtures—"Fidelio," 46; "Month of May," 14; "Son and Stranger," 60; "Rienzi," 82. Solos—"Romance," 31; "Serenade," 51; "Kol Nidrei," 82. Symphonies—"Pathétique," 143; B flat (Beethoven), 4; No. 8 (Beethoven), 12; "Clock" (Haydn), 34; "Unfinished" (Schubert), 55. The miscellaneous pieces need not be cited. From the figures given it appears that the Stonehouse people have a liking for Tschaiakowsky and Wagner, but do not care more than sixteen votes for Beethoven's symphonies.

MENTION has been made in the London papers of a concert of English music at Bologna not long since. I can now give the programme. From Sullivan's works were chosen the Prelude of the "Tempest" music; Stanford was represented by his "Irish" Symphony, Parry by his Symphonic Variations, Mackenzie by his Intermezzo in "The Rose of Sharon," and Cowen by two numbers from his "Suite de Ballet." This was, on the whole, a fair representation of our living composers and their works.

THE opening of the "New Italian Opera House," formerly known as the Olympic Theatre, was promised for June, and Mr. Mapleson has issued a long list of titled and other supporters, together with a catalogue of the works to be produced. That, apparently, is as far as we have got, and further developments are anxiously awaited.

I HEAR from Wimborne good accounts of music in the Minster. There have been two great festival services, one in Advent, when Spohr's "Last Judgment" was performed, and one at Easter, with the "Hymn of Praise" as its most conspicuous feature. A correspondent writes that 1,300 persons attended the first and contributed £15 to the offertory; whereas, at the second, the congregation numbered 1,600, and the "bags" produced £30. Mr. J. Edis Tidnam, organist of the Minster, is to be congratulated for thus helping to wake up the "sleepy South."

THE American monthly, *Music*, publishes "An Interview with David Bispham." One has a right to be cautious in receiving these reports, which have no great character for accuracy, but it may be noted—with some grains of salt at hand—that Mr. Bispham gave his opinion on various subjects. He thinks that opera in America will go "hand in hand with the future of America," which is not unlikely. He thinks excitement is "a necessity of the human race," but does not tell us how much of it is safe. He thinks it is not very easy to find serious-minded Americans who know anything about music. Mr. Bispham may have said this, and much more set down to him, but he could not have said that "Schumann came to England with his wife." That must be the interviewer's own.

I READ in an American journal that the Rev. Dr. Smith, author of "My country, 'tis of thee," wrote that national hymn to a tune which he found in an old music-book. The tune was that of "God save the Queen," and Dr. Smith declares he did not know it as such. Where in the world had he been living?

MR. FFRANGCON-DAVIES'S "cantillations" have not pleased all his American critics. The *Concert-Goer* says:—

I have great admiration for Mr. Davies as an artist; he is intelligent and thorough and sings really well; but I am sorry he has not been content to stick to legitimate vocal art instead of taking up something which cannot create more than a passing interest at least. We have quite enough elocutionists as it is without our singers joining the already overcrowded ranks of those somewhat annoying persons. The subjects chosen for these cantillations are of the most gruesome description. They deal with violent death, purgatory, hell, lost souls, broken hearts, and all such pleasing things so capably calculated to send one forth refreshed and rejoiced from the concert-room.

"So many men, so many minds." Here is an American critic who, after lavishing praise upon

some chamber music of the Russian school, refers thus to Beethoven's Quartet in A minor: "I beg the classicists to pardon my brutal frankness when I declare that I found an almost hopelessly cold, mechanical, and joy-killing composition. It had moments of light, certainly, through the thick clouds of its obscurity, and we accepted those with due gratitude, but we were all glad when it was over. I believe the Kneisels played this particular quartet with the sole purpose of mitigating our grief at bidding them good-bye." As a classicist, I will not only pardon these remarks, which are evidently honest, but will pray that his judgment may be better informed. An American writer, after hearing Weingartner's "Fields of the Blessed," dismisses it thus: "I hope that I shall never have to remain long in Elysium if I am to hear nothing more soothing there than such vague meanderings as Weingartner's."

JOSEPH BENNETT.

DR. E. J. HOPKINS'S "NUNC DIMITTIS."

"ON this day Dr. Hopkins, the honorary organist, will preside at the organ, the previous day being the fifty-fifth anniversary of his first service at the Temple Church." Thus ran the announcement which appeared in the music list of the far-famed Temple Church under the date of the 8th ult. No wonder that the venerable sanctuary was crowded at both services on so memorable an occasion. If the record is not unique, it is very rare, especially in London, for an organist to have held an appointment for fifty-five years. And in the case of Dr. Hopkins everyone will admit that it has been held with distinction, the Temple Church having been for many years a veritable Mecca to church organists. We had the pleasure of giving a biographical sketch of Dr. Hopkins in our issue of September last. Therefore there is no need to refer to the incidents of his long career. Suffice it to say that on May 7, 1843, when he played his first service at the Temple Church, he was a young man nearly twenty-five; and that now, just upon the completion of his eightieth year, he has a perennial sprightliness which many a man half his age might envy.

It was distinctly appropriate that all the music sung on this "Nunc Dimittis" occasion should be selected from the compositions of the veteran organist. The opening voluntary in the morning was the Adagio Cantabile in D. The service throughout the day was Hopkins in A—Te Deum, Jubilate, Cantate, and Deus. This service, although composed more than forty years ago, possesses a genial freshness while preserving the best traditions of the English Church school—that is to say, music that is vocal and grateful to the singer. The anthem in the morning was "The King shall rejoice," composed by Dr. Hopkins to celebrate the marriage of the Prince of Wales in 1863, the Prince being a Bencher of the Temple. The hymn before the sermon was "Nearer, my God, to Thee," sung to the tune "Whiteford." The sermon, entitled "The good and perfect gift" (James c. i. v. 17), preached by Dr. Hopkins's old friend and fellow-worker, Canon Ainger, the Master of the Temple, was worthy of the occasion. Through the kindness of Canon Ainger we are enabled to give the following extracts from his discourse, having special reference to the hero of the day. After alluding to the restoration of the sacred edifice in 1842, Canon Ainger proceeded to refer to the music thus:—

A young musician—one of a family of notable musicians—was appointed to improve the music—and he revolutionised it. We are so accustomed in these days to choral

service, of what used to be called the "Cathedral" type, that we may easily forget how great was the novelty, as well as the charm, to the general public of fifty years ago, of such a service, in which, by the courtesy of the "two learned Societies of this House," they were allowed to take part as worshippers. Indeed, such services were then rightly known as "Cathedral," for I believe I am right in saying that when introduced into the Temple Church, it caused the church to stand alone in this respect among the churches of London, with the single exceptions of St. Paul's, Westminster Abbey, and the Chapels Royal.

And from this date (almost to a day fifty-five years ago) the fame of the Temple Church, for unique historical associations, for architectural beauty, for the rare art and perfection of its music, continued to increase.

You are all aware of the particular interest attaching to this day. It is not possible, as you will well understand, to say all one would, in his presence, of a dear and valued colleague who, after an unprecedented period of loyal service, is leaving us, full of years and of honours, happily, too, with health and strength unimpaired, to enjoy, as we trust, many years of that repose he has so nobly earned. But he will forgive me, I know, if I lay stress upon the special quality of the obligation he has put upon us—the special service that he has rendered to the music of this church far beyond even that of a rare technical knowledge and instrumental execution, and an even rarer gift of melodic invention. The quality I speak of—and I will rather call it a *grace* than a quality, for it is in the deepest, truest sense a "spiritual gift" as much as those reckoned up by St. Paul—is the grace of invariable self-suppression, of the subordination of musical display to the highest purpose of divine worship. If we, my brethren, have ever fallen into the error of mistaking the purpose for which the divine gift of "Sunday" was instituted, it was never from our organist that we learnt it. It is from the *devout* among our congregations, not the *undevout*, that I would seek the fitting tribute to the worth of his long service. They will tell you (as they have often told me) that church was to them "a little Heaven below," just because they were never tempted by anything in the music they heard there to give to man's art or skill a higher place in their affections than to that atmosphere of reverence, of spiritual loveliness, and of spiritual comfort which such art and skill shed abundantly around them. For this gift of his, and for all we owe to it, we tender to our friend our heartfelt gratitude and affection.

The concluding voluntary at the morning service was the *Allegro moderato* in A.

The afternoon service, the last official act of the organist of four-score years, was a specially interesting occasion. Not only was there a large number of organists and choirmasters in the congregation, but the presence of several of Dr. Hopkins's sightless pupils from the Royal Normal College and School for the Blind, at Norwood, gave an unusually pathetic tinge to this valedictory service. The opening voluntary was the *Andante Grazioso* in A flat, and the anthem, "God who commanded the light to shine out of darkness," composed for the recovery of the Prince of Wales, 1872. One of the most attractive features of Dr. Hopkins's organistship at the Temple has been his extemporaneous introductions to the anthem. And on this leave-taking Sunday he worthily upheld the old traditions. Age naturally weakens physical power, but on this occasion the "father of English organists" was in his grand old extemporaneous form. The hymn before the sermon was "Lead us, Heavenly Father, lead us," sung to the tune "Feniton Court," so named after Judge Paterson's seat near Ottery St. Mary, Devonshire, Dr. Hopkins having composed it while on a visit there. This devotional tune, so simple in its melodic and harmonic beauty, caused the chords of human emotion to vibrate in the heart of many

a worshipper. It was sung very slowly, the rich volume of tone from the men's voices in the congregation giving it fine effect. The final voluntary was the *Allegro Finale* in A, followed, however, by the National Anthem. Thus ended a splendid achievement of noble service covering fifty-five years within the historic fane of the Temple Church.

CHURCH MUSIC.

OF the many services rendered to the advancement of sacred art by earnest and well-advised lovers of Church music, no more striking and uplifting influence has been in evidence of late years than the frequent employment of the orchestra at great festivals in St. Paul's Cathedral. It has been upon these occasions that many have realised the eloquence and majesty of the greatest of all musical combinations—a fine choir, an effective orchestra, and the stately sounds of the organ. Such a combination Mendelssohn is said to have pronounced as the finest thing on earth; and when heard under the great and inspiring surroundings of our metropolitan Cathedral such music becomes a gift of priceless value.

On the 11th ult. the Festival of the Sons of the Clergy took place, with the accustomed imposing effects, under the direction of Sir George Martin. Sullivan's Overture "In Memoriam" was, as usual, the Prelude; Professor Villiers Stanford's fine Evening Service in A and Schubert's "Song of Miriam," with, we presume, the added and not altogether satisfactory instrumentation attributed to Lachner, were the leading musical features of the great service.

Recently at St. Andrew's Church, Pau, Mendelssohn's "Lobgesang" and Gounod's "Gallia" were effectively given, under the direction of the organist, Mr. Luard, the orchestra consisting of over twenty members of Mons. Brunel's Municipal orchestra.

Sir John Stainer's effective cantata "The Daughter of Jairus," so appropriate to the period of Eastertide, was given at Keighley Parish Church on the 10th ult. At St. Luke's Church, Sydney, New South Wales, Mr. Lee Williams's oratorio "Gethsemane" was recently given, under the direction of Mr. A. Gough. Stainer's cantata "The Crucifixion" was also sung upon a recent occasion at the same church. The earnest cultivation of Church music is one of the notable "onward movements" at Sydney at the present time.

At Brixton Church what was called a "Special Orchestral Service" was held on the 1st ult., the music including one of Schubert's overtures and Mendelssohn's noble Overture to "Athalie"; which might find a place in our Church festival schemes much more frequently than it does at present.

The Dedication Festival at St. Philip's, Queen's Road, Battersea, took place on the 1st ult. The music at Matins included Smart's *Te Deum* in F, "Hail, Festal Day" (Baden Powell), Sir George Martin's 150th Psalm, and Gounod's "Messe Solennelle." At Evensong the Canticles were sung to the setting by Gounod in D. The anthem was "Let their celestial concerts all unite" (Handel), and after the blessing Mendelssohn's "Elijah" (Part I.) was given. The soloists were Masters Winterflood and Williams, Messrs. Frederick Ward (tenor) and Harry Weston (bass). The accompaniments were efficiently played on the organ by Mr. Frank Heavens, organist and choirmaster of Grosvenor Chapel, South Audley Street. Mr. B. Heavyside, organist of the church, conducted.

The London Church Choir Association held a Festival Service in St. Saviour's Collegiate Church, Southwark, on April 28, when a choir of 400 voices assembled for Evensong, under the direction of Dr. A. Madeley Richardson, organist of the church. The Canticles were sung to Field in D; the anthem was "Lord, Thou art God," Stainer; and the service concluded with Sir George Martin's Jubilee Te Deum. The twenty-fifth annual festival of the Association will be held on Thursday, November 17, 1898, in St. Paul's Cathedral. The music for the Canticles will be specially written for the occasion by Dr. E. J. Hopkins, and the anthem will be composed by Mr. Myles B. Foster. The musical arrangements are under the direction of Sir George Martin, organist of St. Paul's, and hon. conductor of the Association.

Entirely within the scope of these remarks is an acknowledgment of the excellent work done by the Kyrie Society in giving very effective renderings of the classic oratorios, &c., in our London churches, more especially for the benefit of poor congregations. Indeed, it is not too much to say that in this direction the Kyrie Society has during the past twenty years done more than any other musical body in the beneficent work of bringing the oratorio to its original home, the church. The choral force of the Society is of excellent materials, well-trained and skilfully directed by Mr. F. A. W. Docker. The soloists number not a few of our most useful professional singers; and one good feature of the work done is the fact that many young vocalists of high promise have found in these performances an excellent experience in oratorio methods and traditions. From both philanthropical and artistic points of view, the Kyrie Society well deserves high praise and earnest support.

There is a revived interest in the Masses of Haydn and Mozart; and, indeed, some of the best of these, as Mozart's First Mass, which has been recently sung in several important Catholic churches, including the London Oratory, well deserve frequent use and a permanent place in the rich stores of Church music set to Latin words, notwithstanding the ill-advised treatment in many instances of the text in such solemn passages as the Kyrie Eleison and "Dona nobis pacem." The eminent architect, Welby Pugin, led quite a crusade against the employment of Masses displaying such treatment of the sacred text. The violation of good sense in this regard was no doubt brought about by the excessive preponderance of ornate music intended to be pleasant to listen to in the private chapels of the "great ones of the earth," an abuse the clergy frequently protested against with marked earnestness.

The proposed testimonial to Dr. Longhurst, in recognition of his seventy years' service at Canterbury Cathedral, first as chorister and subsequently as organist, will take the form of a silver salver, an illuminated address, and a purse of money. The inscription on the salver will be surmounted by the arms of the Cathedral and the arms of the city of Canterbury engraved together, in token that the Cathedral body unite with the citizens in doing honour to one who has earned the esteem and regard of all, alike ecclesiastical and civil. The presentation will be made on the 8th inst., by the Mayor of Canterbury, the Dean and Chapter kindly offering the use of the Cathedral Library for the purpose.

On Sunday evening, 22nd ult., Barnby's "Rebekah" was performed at Essex Church, Kensington, with augmented choir. The soloists were Miss Carrie Blackwall, Mr. Sinclair Dunn, and Mr. Albert Norcross.

ORGAN MUSIC.

THE late Mr. W. T. Best once earnestly protested against public statements and discussions concerning organists' and other musical artists' salaries and fees, as undignified and injurious. The good people of Sydney, New South Wales, would seem to hold an opinion quite different from that of the great organist just named. The city organist, Mons. A. Wiegand, has been recently "called into court," so to speak, to listen to a proposal to reduce his salary, and to be subjected to a certain amount of criticism concerning the character of his recitals, more especially from what is called the educational point of view. As M. Wiegand has obviously striven to make his recitals popular and consequently lucrative, it seems somewhat unkind to have taken him rather sharply to task and to seriously propose to reduce his stipend, when the original intention of his engagement was the creation of a popularly attractive form of recital, and his employers, as far as can be gathered, were hardly prepared to encourage the educational type of organ recital, which is a form of entertainment not calculated to pay from the financial point of view. The discussion was evidently conducted by the Sydney organist and his employers' representatives, sundry members of the Corporation, with a good deal of spirit and with no small amount of pleasant *badinage*. As a characteristic sequel, M. Wiegand played some extempore variations on "Pop goes the weasel" at a subsequent recital—a significant and practical commentary upon the possible "popular" employment of the resources of the "largest organ in the world." It is fair to the Sydney organist to add that he was tempted to this display of musical fancy by the words "Pop goes the weasel" being needlessly dragged into the controversy regarding his position. The incident suggests the question, what may or may not be played on the organ? No information is at hand as to the result of the discussion.

Mr. Roger Ascham has given a long series of recitals up to the present time at Feather Market Hall—a name which rightly or wrongly suggests a connection with the ostrich feather trade—Port Elizabeth, South Africa. His programmes have been excellent; recent schemes have included too much neglected specimens of E. T. Chipp's organ music, Rheinberger's Sonata in A minor (Op. 98), Guilman's "Marche Religieuse" on the initial figure of Handel's chorus "Lift up your heads," and a transcription by Mr. Ascham of the *Scherzo* on a pedal bass or single bass note, from a manuscript Sonata in F for pianoforte à quatre mains by Pettersson. From another distant place—Montreal, Canada—we learn that Mr. W. Reed lately gave a recital at the American Presbyterian Church. His programme included two excellent specimens of British organ music in Sir R. P. Stewart's highly effective Concert Fantasia and Mr. J. E. West's Sketch in C minor. Another scheme included J. Hatton's Impromptu in E and works by such standard composers of organ music as Bach, Handel, Lemmens, and Salomé.

Very interesting are the schemes of a series of "Orgel-Fordrag" given by Mr. Albert Mallinson, a pupil of Dr. Cramer, at the Jesuskirken at Valby, Copenhagen. In addition to selections from Bach, Handel, &c., and sundry modern French composers of organ music, Edward Bache's Andante and Allegro in D, Chipp's Canzonetta, S. S. Wesley's Andante, W. Cramer's "Melodia," Dudley Buck's "At Evening," not to add some effective transcriptions, appear in these programmes.

A specially good programme was played by Mr. W. S. Hoyte at the opening of the admirable organ at St. James's, Piccadilly. The scheme included

Bach's Prelude and Fugue in B minor, Kauffmann's Fantasia, Variations, and Fugue, Gottschalk's Meditation, Hollins's Grand Chœur, and E. d'Evry's Meditation. Mr. Ernest Newton played, at the opening of Messrs. J. W. Walker's fine new instrument in St. Thomas's Church, Portman Square, on the 8th ult., a selection which included Mendelssohn's First Sonata and Saint-Saëns's "Benediction Nuptiale." Mr. E. H. Lemare's Recital, on the 4th ult., at St. Margaret's, Westminster, included such notable transcriptions as Brahms's Academic Festival Overture and a Wagner selection, with Mr. d'Evry's new Meditation and Toccata, movements by Mr. A. Hollins, and his own Romance in D flat. At Holy Trinity Church, Richmond, Mr. F. Curry recently played a selection including Lachner's March in B flat, and a revival of interest in an *Allegro* from an Organ Concerto by Dr. Dupuis. Mr. T. Keighley's recent programme at Albion New Church, Ashton-under-Lyne, contained two of Dr. Hiles's Impromptus, pieces of marked value.

There was a very interesting meeting at the Royal Manchester College of Music on Wednesday evening, the 11th ult., when Mr. Pyne gave an opening recital upon the large organ which Miss Dorothy Lees has presented in memory of her father, who was so liberal a benefactor of the Institution. Messrs. Wadsworth have supplied an admirable instrument for concert purposes, of four manuals and pedal clavier, including thirty-one speaking stops. The more sonorous reeds are of rich, full tone, and the *cor Anglais* is delightful, although the clarinet on the solo register is, perhaps, a little coarse, and the mixtures might be subdued slightly. It need not be reported that Mr. Pyne with great skill displayed the instrument, which is so valuable an acquisition to the College, and with its handsome case, designed by Mr. E. Salomons, forms a noble finish to the embellishments of the pretty concert-room.

At the Parish Church, Blackburn, Mr. J. H. Rook's programme included Overture, Merkel; Aria and alla Marcia, Sir Alexander Mackenzie; and Fugue, Boëly. The organ in this church is a notable specimen of the fine workmanship of Cavallé-Coll of Paris. Mr. E. Smith played an effective selection at the recent opening of the new organ at the Devonshire Square Baptist Church, including one of the Preludes and Fugues by Bach in C and a Festival March by King Hall. Mr. H. E. Carver, assistant-organist of St. George's Chapel Royal, at the opening of the new organ in St. Paul's Church, Maidenhead, played a selection of music chiefly of the modern French school, features of his scheme being Allegretto in F sharp minor, Guilmant, and Offertoire on an Easter Hymn, Batiste. At the Kentish Town Congregational Church Mr. R. T. Gibbons gave a recital on the 21st ult. His selection included Liszt's Triumphant March, "From Crag to Sea," one of the few possible and effective organ transcriptions to be made from this composer's works. Mr. Rudolph Loman's programme at the recent monthly recital at the Dutch Church, Austin Friars, contained the Organ Sonata in D minor by Alphonse Maily.

Mr. Allan Paterson, organist of Govan Parish Church, Glasgow, inaugurated the new organ at Thornliebank Parish Church, on the 13th ult. His programme contained Handel's Concerto in D minor, one of the most interesting specimens of the kind by the master; Tours's excellent Allegretto Grazioso; and Smart's Allegro Pomposo in G. The programme was altogether a good one.

At St. Mary's Parish Church, upon the occasion of the opening of the Eton House by H.R.H. Princess Christian at Victoria Park, on May 12, Mr. D. A. Fox gave an organ recital.

ROYAL OPERA, COVENT GARDEN.

THE summer opera season at Covent Garden—it can no longer be called "Italian"—was commenced on the 9th ult., and the first three weeks have been remarkable for the number of works mounted. The attention was first called to the re-arrangement of the orchestra, the heavy brass instruments having been placed in an alcove under the stage on either side of the prompter's box, and the conductor's seat being moved back, enabling him to face the whole of his orchestra. This has proved a decided improvement and has greatly contributed to the better balance of tone that has on most occasions prevailed. M. van Dyck appeared as the *Knight of the Swan* on the first night. Madame Eames, whose voice this year seems to have gained in richness of quality, presented *Elsa* as a dark-haired daughter of fair Brabant, and *Telramund* introduced Herr Feinhals, a fine baritone singer with a very German manner.

The following evening "*Romeo et Juliette*" brought three new vocalists. Miss Suzanne Adams, who personated *Juliette*, sang with great charm of vocal tone and style, M. Saléza, as *Romeo*, made a most favourable impression by reason of the good quality of his voice and the earnestness of his acting, and Miss Fanchon Thompson, who rendered *Stephano's* fateful song in a manner that indicated ability to sustain more important characters.

Both these operas were conducted by Signor Mancinelli; but on the next night the baton was handed to Herr Hermann Zumpe, and there was a notable falling away in the orchestral playing. The work was "*Die Walküre*," and some allowance may be made for Herr Zumpe's slight acquaintance with his forces; but his direction of other performances, although more successful, was characterised by similar want of grip and slovenliness of phrasing. The twins on this occasion were embodied by Herr Costa and Frau Cziuk, both estimable artists, who thoroughly know the business of their parts, though neither possesses the vocal means to meet all the requirements of a Covent Garden audience. Miss Brema as *Brünnhilde* was superb, and Herr van Rooy, who made his first appearance here as *Wotan*, caused that character to be quite acceptable.

Criticism is scarcely called for concerning the performance of "*Faust*" on the 12th ult. Madame Eames and M. Bonnard sustained the principal characters.

The title-role of "*Carmen*," on the 13th ult., was sustained with vivacity and point by Mlle. Zélie de Lussan. Miss Suzanne Adams was a demure *Micaëla*, and M. Saléza, as *Don José*, increased the good opinions he had previously earned. M. Flon conducted.

The climax of the week was attained on the following night, when M. Jean de Reszke and Madame Nordica made their appearance in "*Tristan und Isolde*," with Miss Marie Brema as *Brangäne* and Herr van Rooy as *Kurwenal*. M. Jean de Reszke's embodiment was vocally superb, and although Madame Nordica scarcely realised the white heat of *Isolde's* passion in the first act, she vocalised her music with impressive beauty. The somewhat rough quality of Herr van Rooy's voice added force to his impersonation of *Kurwenal*, and save for the roughness with which the orchestral portion was played, under the direction of Herr Zumpe, the performance was excellent.

The only other operas calling for mention are "*Philemon et Baucis*" and "*Orphée*," both sung in French, on the 17th ult.; "*Tannhäuser*," presented on the 20th ult.; and "*Die Meistersinger*," mounted on the following evening. Miss Marie Engle appeared as *Baucis* in "*Philemon*," and Miss Marie Brema sustained the title-role of "*Orphée*" with her usual earnestness, but not altogether in a manner to efface the recollection of Signorina Ravogli's beautiful embodiment. M. van Dyck was the exponent of *Tannhäuser*, with Mlle. Pacary as *Elizabeth* and Mlle. Ganne as *Venus*, the last being a new-comer of good presence and fair voice. MM. Jean and Edouard de Reszke appearing as *Walther* and *Hans Sachs*, with Madame Eames as *Eva*, made the performance of "*Die Meistersinger*" memorable. The orchestra, under Signor Mancinelli, played admirably; but the *Beckmesser* of M. Soula Croix was too grotesque, and the chorus, as hitherto, showed its usual disinclination to move in the street fight.

ROYAL CHORAL SOCIETY.

A MORE effective interpretation of Sir Arthur Sullivan's dramatic cantata "The Golden Legend" has rarely been given than that which took place on the 5th ult., at the Albert Hall. The members of the Royal Choral Society mustered in full force and sang with magnificent precision, dramatic force, and wealth of tone. The pitch in the "Evening Hymn" was admirably maintained, but a determined effort on the part of the audience to have the beautiful number repeated was frustrated by Sir Frederick Bridge boldly making an appeal that the continuity of the work might not be disturbed, which had the effect of silencing the thoughtless and noisy. The charming quality of Miss Esther Palliser's voice and her sympathetic style peculiarly fit her for the part of *Elsie*, and the chaste and pure character of her music has never been more happily realised. Signorina Giulia Ravogli also delivered the airs and passages assigned to *Ursula* with fine appreciation of the devout resignation which characterises the music. Mr. Edward Lloyd was, as usual, an ideal *Prince Henry*; Mr. Andrew Black declaimed the words of *Lucifer* with his customary success, and Mr. Charles Ackerman was a most efficient *Forester*.

The cantata was preceded by the second performance by this Society of the conductor's setting of Mr. Rudyard Kipling's stirring ballad "The Flag of England," one of the few works which promise to be remembered of the many written in celebration of the Queen's sixty years' reign. Miss Esther Palliser was less successful in this work, and in truth a voice of exceptional strength and penetrating quality is required to cut its way through a chorus of some 800 voices directed to sing *forte*; but in less exacting and more expressive portions Miss Palliser gave effective expression to the composer's melodious strains. The choir, of course, sang with zeal, and the clever work received such hearty and prolonged applause that Sir Frederick Bridge, who conducted, had to return to the platform and bow his acknowledgments.

PHILHARMONIC SOCIETY.

A NEW American pianist and a new English composition were the attractions for the concert of April 28. Of these the second should deserve first consideration, but—*place aux dames!* Madame Bloomfield-Zeisler's *début* in England was heralded by a great flourish of trumpets in the shape of fulsome eulogisms quoted from more or less obscure American papers, preliminary puffs in which she was compared with, and even extolled above, some of the greatest European pianists. This sort of thing avails little in this country, and after hearing our new visitor in Rubinstein's D minor Concerto (No. 4) we consider that she was found wanting. There is no denying the agility of her fingers or the charm of her touch and phrasing, especially in quiet, expressive passages; but where sustained power and brilliant aplomb were required her performance could not compare with that of, say, Mr. Frederic Lamond, who last played this Concerto in the same hall, and by his superb virtuosity almost misled us into considering Rubinstein's tuneful but somewhat cheaply effective effusion a masterpiece. Madame Bloomfield-Zeisler was much better in the *Scherzo* from Liszt's Piano Concerto (No. 4, Op. 102), which she rattled off with a delightful clockwork precision, suggesting an excellent wrist action and a good sense of rhythm. Mr. F. H. Corder's dramatic scene for orchestra "Pippa passes," founded chiefly on Scene ii. of Browning's poem, proved a disappointment. He composes so little that, knowing his gifts as we do, we looked forward to a ripe, masterly work, free from all traces of haste in conception or execution. We listened to his music attentively and expectantly, but could not rise above a dutiful admiration of the clever composer's cleverness. His subject suggests great possibilities in the hands of a free-lance who would not hesitate to attempt reproducing the story in all its naked brutality; a musician, we mean, who would dare to ask his orchestra to play "gemein," if needs be, as Richard Strauss has been known to do. But Mr. Corder's passion does not move us; it does not even shock us; and after enduring it and smiling at the last word spoken or rather breathed through

the "am'rous flute" by that "babbling egotist" the Cuckoo, we shrug our shoulders with a *cui bono?* The work opens ineffectively with an oboe melody, which is intended to represent Pippa's wonderful song "The year's at the spring," but somehow fails to suggest the exquisite "Morgenstimmung," as Grieg would say, of Browning's famous lyric. It is sadly lacking in spontaneity, and few of the themes in the subsequent *Allegro molto appassionato* have the power to move us and make us partake, as it were, in the scene which the music vainly endeavours to portray. That Mr. Corder's workmanship is quite exceptional and his orchestration worthy of the author of an excellent handbook on that branch of our art need hardly be affirmed. Mr. Plunket Greene sang two songs, "Come away, Death," and "The Battle of Pelusium," by Professor Stanford, and provided with orchestral accompaniments for this occasion. In the case of the Shakespeare song, a lugubrious setting has been made even more lugubrious by an orchestral colouring in which the very depths of despair seem to be sounded, and sighs and moans alone come from the muted strings. The battle song (splendidly declaimed by Mr. Greene), on the other hand, proved very stirring and effective. Sir Alexander Mackenzie conducted Brahms's F major Symphony, and secured a sonorous performance of this noble masterpiece. But we cannot agree with the very slow *tempo* (frequently *tempo rubato*!) which he adopted for the delightful *Poco allegretto*. The movement, one of the most spontaneous Brahms ever penned, did not make its customary effect in consequence.

Herr Moritz Moszkowski, beloved of musical amateurs, old and young, in general, and Philharmonic audiences in particular, came on the 12th ult. as a pianist—came, saw, and conquered. It was his English *début* in this character, and a most successful one. He is a fascinating player. His technique seems perfect; wonderful facility and brilliancy, a beautiful touch, absolute accuracy, and, thrown over all, the spell of a sympathetic, unaffected personality—no wonder the audience, and especially the large contingent of delighted musical students, rose at him. His new Concerto in E was evidently "made to measure," for it fitted him like a glove. We do not expect heaven-sent inspirations from Moszkowski, and his latest work does not disappoint us in that respect. But we look, nor look in vain, for *esprit*, tunefulness, brightness, brilliancy in what he produces, and we are happy to find ourselves in the presence of a composer who writes as he feels, who never strikes attitudes, or goes beyond his depth, but aims at charming our senses with melodious, euphonious, and artistically-made music. The concerto, which is in four instead of the more usual three movements, may perhaps be no great work, but it is almost sure to become popular; certainly it was an emphatic success on the 12th ult., when the composer was four times recalled. He also played three short drawing-room pieces of his own, and conducted three short, catchy, and beautifully scored movements from his ballet "Laurin." M. Emile Sauret gave a refined performance of Beethoven's Violin Concerto; Signorina Marcella Pregi sang two airs by Handel and Mozart in artistic style, but with a small and not very sympathetic voice; and Sir Alexander Mackenzie conducted, besides the Concerto, a finished performance of Mendelssohn's "Melusina" Overture. There was no symphony, and nobody seemed to miss it!

RICHTER CONCERTS.

"DEAR old Richter," back once more at dear old St. James's Hall; a sultry, breathless night, a brilliant audience that seems to include everybody who is somebody in musical London; a programme commencing with the glorious C major chord of the "Meistersinger" Overture, and closing with the no less glorious C major chord of Brahms's First Symphony; superb performances, enthusiasm warm and wild, and a noisy, noisome nigger minstrel in the yard outside! Such is the typical Richter concert, and such was the first of this season's four concerts on the 23rd ult. The great conductor, still *facile princeps* amongst the gentlemen who "make music with a stick" (to quote a little friend of ours), was in splendid form, and the delighted audience tried hard, yet tried in vain, to encore the very first

piece on the programme. Nothing could have excelled the playing of the orchestra in the extremely difficult, "tricky" Symphonic Suite "Scheherazade," by Rimsky-Korsakoff (Op. 35), which was given for the first time at these concerts, and proved another addition to the lengthy list of Russian works that seem all masterly technique, bewildering arabesques, put together, or rather side by side, in the most whimsical fashion; strange, wayward rhythms, and brilliant, glaring colour, produced by the most daring orchestral devices, frequently new and beautiful, ever and anon bizarre and childish, but always calculated with quite uncanny certainty. Verily, the average Russian composer, he of the band of *real* Russians, who look askance at Tchaikowsky as "under foreign influence," is a past master of the gentle art of making bricks without straw! Strip this precious Suite of its glittering orchestral garb and search for what we Westerners consider the kernel and substance, the very heart and soul of music, Melody, and there seems not enough to furnish material for a Strauss waltz. There are some pretty tunes in the two middle movements, and we greatly admire one splendid passage of real grandeur near the end of the work, where the shipwreck on the Loadstone Rock is depicted in the most graphic and powerful manner. But the rest is notes, notes *et prater ea nihil!* Even the wonders of the brilliant orchestration soon pall, even as to look into the sun becomes unendurable after a short while, and we rebel against the utter lack of emotional qualities in a very lengthy work. Do Slavonic music-lovers admire this kind of music, we wonder, and must we Anglo-Saxons, Celts, and Teutons first become Slavs before we can appreciate these strange effusions at their full and proper value? We suppose our Russian friends do derive some satisfaction from them, something more, we mean, than a mere tickling of the senses. To us, we confess it with sorrow and all due humility, they seem like "linked boredom long drawn out," to vary a famous quotation. Brahms's C minor Symphony supplied the longed-for contrast to Rimsky-Korsakoff's piece, and never has the great master's magnificent epic seemed greater or moved us more deeply than on this occasion. Its glories seemed to "bring all Heaven before our eyes," as its ravishing beauties and touching accents brought tears into them. It was grandly played.

WAGNER CONCERTS.

MR. SCHULZ-CURTJUS's concerts have become an institution and one without which a London musical season would appear robbed of one of its greatest attractions. The programmes arranged for the present season, if not so interesting as usual, are still distinctly strong and varied, as witness that of the first concert, given at Queen's Hall on April 26, when Mozart's "Jupiter" Symphony, Beethoven's "Leonora" (No. 3) Overture, a lengthy Wagner selection, and two dances from Rubinstein's "Feramors" were the purely orchestral pieces. Of these the symphony, as conducted by Herr Mottl, proved the most interesting, on account of the slow *tempi* adopted by him in the opening *Allegro* and the *Muet*. These movements gained thereby in stately dignity and repose what they lost in brightness, buoyancy, and warmth, and if they sounded somewhat "stodgy" and cold to us, who have become used to quicker readings, we daresay that Herr Mottl's *tempi* were probably more nearly those intended by Mozart. The *Adagio* was perfectly phrased, and "sung" with beautiful tone, and the final Fugue went with rare brilliancy and *entrain*. In the "Flying Dutchman" Overture and the "Kaisermarsch," Herr Mottl's fondness for "brassy" effects, often exaggerated into sheer ear-splitting noise, was as marked as ever, and once more we refused to reconcile ourselves to his *tempo rubato* reading of the magnificent march. The dances from "Feramors," delightful specimens of Rubinstein in his proper element, were played with all possible finish and greatly relished. Miss Ella Russell sang *Leonora's* great air ("Fidelio"), that matchless song of wedded love than which nothing more moving ever came even from Beethoven's pen. Here is an inspiration worthy of the greatest singers' art, and yet how few attempt its difficulties, executive and interpretative! All honour, then, to Miss Russell, both for her choice of a most exacting solo

and a finished and impressive performance. She also sang the part of *Senta* in a selection (Spinning chorus and Ballad) from the "Flying Dutchman," in which a chorus of ladies and Miss Rosa Green assisted with good effect.

At the concert of the 17th ult. we seemed to feel

... like some watcher of the skies
When a new planet swims into his ken.

Herr Felix Weingartner made his first appearance in England, and we came under the magnetic influence of a leader of men and a poet amongst conductors. Weingartner is great, of that there can be no doubt after his superb performances on the 17th. It only needed the opening *Adagio* of the "Freischütz" Overture (No. 1 on the programme) to show that no ordinary wielder of the baton stood before us. What are his strong points? He seems, above all, a thoroughly sound and sane musician, bent on reproducing the great master's *ipsissima verba*, so to speak, and imbuing them with their fullest beauty and nobility. He inflicts no far-fetched "new readings" upon us, nor is he a *tempo rubato* faddist when dealing with composers to whom rhythm was—as it is still, and has been since the world began—of the very essence of music. His rhythmical accuracy is enchanting; wonderful elasticity, combined with absolute clearness and perfection of detail, distinguish his readings of such strongly rhythmical pieces as Berlioz's Overture "Carnaval Romain" and the *Finale* to Beethoven's Seventh Symphony. Another of his strong points is beauty of tone. Never have we heard more euphonious combinations of wondrous sounds than he conjured up in the awfully solemn Prelude and *Finale* to "Parsifal" and the ravishing slow movement of the Symphony. Nor was there a moment throughout the concert when the orchestra sacrificed beauty of tone for mere noisy "effect." In short, performances like those of the "Freischütz" and "Carnaval Romain" Overtures, the *Parsifal* selection, and the A major Symphony have not been heard in London for many a day; and when it is remembered that the conductor had to deal with an orchestra perfectly strange to him, his triumph (he was recalled three times at the end of the concert) must be considered complete. A word may be added respecting the physical aspect of his conducting, for it is a pleasure to follow Herr Weingartner's movements. They combine the dignity and calm of Dr. Hans Richter with the quicksilver alertness and exuberance of Mr. Henry J. Wood, and to watch him draw a long slow-time *crescendo* out of the orchestra and lead up to some great climax is a fine sight and sufficient to explain his influence over his players. His symphonic poem, "King Lear" (Op. 20), is emphatically one of those very complicated works which one would like to hear again before expressing a decided opinion upon its merits. This much may be said, however, that it is a specimen of sensible programme music that can be understood without an "illustrated guide," in which every theme is labelled and everything means something. An acquaintance with Shakespeare's tragedy, such as may be assumed in the case of an audience at a high-class concert, is all that is required to understand and appreciate the "story" of Herr Weingartner's poem. The music is the work of a gifted composer and a serious thinker. It has strength, solidity, directness, and sincerity to recommend it; and if the melodic invention seems none too spontaneous, if even the pathetic figure of Cordelia fails to inspire a strain of genuine fresh and haunting beauty, there is yet so much to admire in the way of ingenious polyphony and metamorphoses of themes, excellent orchestration, sonorous and sombre rather than brilliant, and last but not least there are moments of such deep impressiveness and almost tragic intensity, that we shall be glad to hear the work again. It was received with a warmth that should have rejoiced the heart of Herr Weingartner.

LAMOUREUX CONCERTS.

THE concert conducted by M. Lamoureux, on the 4th ult., at the Queen's Hall, scarcely calls for criticism. The chief feature was a performance of Tchaikowsky's Sixth Symphony in B minor, and the French conductor's reading of the work was commented upon at length in THE MUSICAL TIMES for April and May of this year. There

is nothing more to add to what has been said concerning his marvellously finished interpretations of Saint-Saëns's symphonic poem "Le Rouet d'Omphale" and the "Siegfried Idyll," which were the other notable features of the programme. But Mr. Leonard Borwick's fine rendering of the solo part of Mozart's Concerto in A (B. and H., No. 23) for pianoforte and orchestra calls for record and emphatic praise. The classic purity of the opening *Allegro*, the gently pathetic grace of the *Andante*, and the innocent and sprightly prattle of the final *Presto* were expressed to perfection by our English pianist, and this, combined with the keen sympathy and delicacy with which the orchestral portions were played, went to make up a performance that will long be remembered by all appreciative listeners.

Between the leaves of the programme book was inserted a copy of a letter from M. Lamoureux to Mr. Newman expressing a desire to give his services at an extra concert as a mark of appreciation of Mr. Newman's enterprise. This concert took place on the 21st ult. and was attended by a crowded audience. It was opened with the Overture to Mozart's "Magic Flute" and comprised Beethoven's "Eroica" Symphony and several familiar excerpts from Wagner. Saving for an occasional lack of robustness and breadth in the phrasing, the selection was superbly rendered, and emphatically proved the success of Mr. Newman's engagement of M. Lamoureux to conduct an English orchestra. It is pleasant to know that these concerts will be resumed next November.

MR. ROBERT NEWMAN'S BENEFIT CONCERT.

WHEN the Queen's Hall Symphony Orchestra, through their leader, Mr. Arthur W. Payne, signified their desire to offer Mr. Newman a benefit concert, it was a foregone conclusion that the programme would consist mainly of Wagner selections. They and their conductor wished their chief a "bumper" house—and there is nothing like your Wagner just now for drawing crowds to a concert-room, unless, indeed, it be Tchaikowsky's "Pathetic" Symphony. As a matter of fact, the programme was wholly (and chronologically) Wagnerian, and it did attract a full house on April 30. Mr. Wood repeated his oft-recorded triumphs with his glowing and brilliant performances of the overtures and preludes to "Rienzi," "The Flying Dutchman," "Tannhäuser," "Tristan," "Die Meistersinger," and "Parsifal," those six great masterpieces—a whole programme in themselves—whose unparalleled popularity is the best proof of Wagner's wisdom in prefacing his operatic works with properly developed movements. They have, perhaps, done more for Wagner than all the articles and pamphlets and books that have ever been written for and against him and his art. Like those earlier works of genius, the overtures of Mozart, Beethoven, Weber, and Mendelssohn, they have, moreover, proved a perfect God-send to concert-givers. This being the case, and seeing that orchestral concerts are scarcely complete without one or two overtures, it seems passing strange that so useful and satisfactory a form of art is so little and, on the whole, so unsuccessfully cultivated in these days. When and where will the composer arise who shall continue the chain of really great overtures which, beginning with Gluck's "Iphigenia," seems almost to have come to an end with "Parsifal"? Mr. Wood and his orchestra were at their best in the "Flying Dutchman" and "Meistersinger" overtures, and the Trauermarsch from "Götterdämmerung"; the last-named especially was played with magnificent breadth and a noble pathos and dignity that were intensely moving. The orchestral arrangement (violin solo, Mr. Payne) of the song "Träume" (the melody of which, by the way, is not to be found in the love music in "Tristan," as the analyst stated) and "Elizabeth's Greeting" completed the programme. Miss Ella Russell sang this beautiful air with infectious and appropriate enthusiasm and twice over, first in English and then in German. The latter suited both her voice and the music much better. We were delighted to notice that in both performances the whole of the orchestral introduction was played, instead of merely a few bars. Other singers, please copy!

CRYSTAL PALACE CONCERTS.

THE programme of the concert of April 23—St. George's Day—was largely devoted to vocal and choral music, the *pièce de résistance* being Mendelssohn's "Lobgesang," which had not been heard at Sydenham for nearly eight years. An excellent performance was secured, under the direction of Mr. Manns, the choir having previously distinguished itself in Bishop's "Sleep, gentle lady," which was encored and repeated. Madame Ada Patterson sang with good effect Costa's "I will extol Thee"; Madame Ella Russell gave "The night is calm and cloudless," from the "Golden Legend," to the great satisfaction of the audience, and Mr. Henry Piercy sang "Come, Margarita, come."

The great feature of the concert on April 30 was Mr. Leonard Borwick's admirable rendering of the solo in Schumann's Pianoforte Concerto; but a very favourable impression was made by the new symphonic prologue to Chaucer's "Canterbury Tales" from the pen of Mr. W. H. Bell, who was twice summoned to bow his acknowledgments at the close of his work. Mr. Manns directed a fine performance of Beethoven's Symphony in B flat (No. 4), and the programme, which opened with Dvorák's brilliant "Carnival" Overture, included vocal pieces from Madame Marian McKenzie and Mr. Arthur Walenn.

Mr. Manns's annual benefit concert took place on the afternoon of the 7th ult., when a number of distinguished artists contributed to the success of the entertainment. Thus Madame Bloomfield-Zeisler, who made her *début* at Sydenham, played Saint-Saëns's Concerto in C minor with all the facility and individuality which render her perhaps the most interesting of all living Amazons of the keyboard. Herr Kruse greatly distinguished himself by his broad and impressive rendering of Max Bruch's G minor violin concerto, while Miss Ella Russell took part with the choir in Mendelssohn's "Loreley" *Finale*. Mr. Lloyd also sang, and Mr. Manns, who was most enthusiastically received, conducted throughout with his habitual animation and skill.

THE FEIS CEOIL AT BELFAST.

(BY OUR SPECIAL CORRESPONDENT.)

WHAT is a Feis Ceoil? The question is a very natural one to be put by the uninitiated. The term consists of two Irish words signifying a "feast of music," or a musical festival. Before proceeding to pronounce an opinion upon the Feis Ceoil, I will endeavour to show how its title should be pronounced. "Faysh Keole" is, I venture to think, a very fair approximation in plain English. It is said that the Feis Ceoil can trace its origin back to prehistoric times. The word Feis is associated with the ancient Gathering of Tara, hence Thomas Moore's well known lines—

The harp that once through Tara's halls
The soul of music shed.

The modern Feis Ceoil, according to official information, "aims at the cultivation of Irish music and its presentation to the public in a becoming manner. It also includes amongst its objects the advancement of musical education and activity in Ireland generally, so as to regain for the country, if possible, its old eminence among musical nations." Excellent objects which cannot be gainsaid. The Feis Ceoil Association, having its central office at 19, Lincoln Place, Dublin, was formed only two years ago. The first meeting, held in Dublin last year, was attended with encouraging success. It was quite in the natural order of things that the second Feis Ceoil should take place at Belfast. The commercial importance of the capital of Ulster would be sufficient justification for its selection as the place of meeting. But there was a peculiar fitness in the choice of Belfast, inasmuch as a little more than a hundred years ago a memorable gathering of Irish native harpers was held there which resulted in the important collection of Irish folk-songs associated with the name of Edward Bunting. The promoters of that Feis Ceoil of harpers—held July 11-13, 1792—engaged Bunting, then a youthful musician of nineteen, to note down the native airs played by those old Irishmen, the folk-melodies which in all probability would otherwise have become extinct,

and therefore irrecoverable. It speaks well for the foresight of those Belfast enthusiasts of 1792 that Bunting's excellent collection has formed the basis of all subsequent compilations, including that associated with the more familiar name of Thomas Moore.

The modern Feis Ceoil takes the form of a series of musical competitions and concerts somewhat after the model of the Welsh Eisteddfod. But whereas at the Eisteddfod the competitions may range from the trimming of a Welsh hat to the singing of a double chorus by Handel, the Feis Ceoil contests are exclusively musical, as the festival held at Belfast from Monday, the 2nd, to Saturday, the 7th ult., abundantly proved.

The opening day (Monday) was devoted to the preliminary competitions and a conversation given by the Lord Mayor (Alderman Henderson) and the Lady Mayoress of Belfast, in the Exhibition Hall, Botanic Gardens. The guests included delegates from various parts of Ireland, from the Highlands of Scotland, and from Wales. The meetings of the Feis Ceoil were held in the Ulster Hall. This fine building, with its numerous smaller halls, proved to be fully adequate to the requirements of the festival. The whole of Tuesday was occupied with the vocal solos, pianoforte, and junior violin competitions. Some remarkably fine playing was heard in the pianoforte contest, one of the test pieces, Weber's noble Sonata in A flat, being played, and admirably played, from memory, by four of the lady competitors. The first concert, which took place in the evening, was devoted entirely to Irish music, the lady members of the chorus wearing sashes of the national colour. This home-made concert was not without interest, even to a jaded Londoner. The chief novelty was a performance on the Irish pipes by a genuine Paddy, who hailed from Gweedore, Donegal. This gentleman, Mr. Turlough Sweeney, played an Irish reel in a manner which proved the truth of the words (admirably set to music by Mrs. Needham and sung during the evening)—

And off we'll go, so merrily O,
With heel and toe,
And toe and heel.
O where is the dance from here to France,
Can our hearts entrance like an Irish reel.

Mr. Denis O'Sullivan, an Irish vocalist well known in London, infused genuine humour into his singing of such typical Irish songs as "Widow Machree" and "The lough-backed car." Space does not allow me to enlarge upon the various native airs sung at this initial concert, which, if rather too long, was decidedly enjoyable.

"Organ and Harmonium" headed the agenda paper of Wednesday. The test piece for the king of instruments was Hesse's Toccata in A flat, which was very creditably executed by more than one performer. In the afternoon, "string quartet, senior violin, and boys' solo singing" was "the bill of fare." The test piece in the first-named was Haydn's delightful Quartet in G (Op. 76, No. 1), with its charming slow movement. The prize-winners (Mr. George Brett's quartet) played in so refined and highly artistic a manner as to evoke surprise from the adjudicator that the performers were all amateurs. The solo violin competition also reached a high standard, and it was abundantly evident that the capacities of the various players were by no means limited to a scraping acquaintance with their instruments. The chief feature of the concert in the evening was a performance of Sullivan's "Golden Legend," with full orchestra and chorus, the principals being such well known artists as Madame Medora Henson, Miss Lucie Johnstone, Mr. Lloyd Chandos, and Mr. Denis O'Sullivan. If the work did not receive an ideal rendering, there were many points which reflected great credit upon the conductor, Dr. F. Koeller. The "Golden Legend" was preceded by performances of the prize anthem, "Remember now thy Creator," composed by the late G. F. Horan, and the prize overture, "Song of the Naiades," a melodious work by Mr. Brendon J. Rogers.

The contests arranged for Thursday proved to be disappointing in the collapse of the school competitions. The executive had arranged no less than three classes for "School Choirs or School Singing Classes." It will scarcely be credited that there was only one entry for all three classes, and that one was a school choir that came all the way from Dublin. The result is highly discreditable

to the elementary schools that must abound in a great city like Belfast. The little people from North Strand School, Dublin—who entered a class in a higher grade than was necessary—acquitted themselves admirably, and their able teacher, Mr. Nesbitt, deserves the highest commendation for his skillful training of the children. The manner in which they sang (in two parts) the sight test was as remarkable as the facility with which they wrote down the ear test. In the latter instance they caused much amusement by correcting a mistake made by one of the adjudicators when he repeated the playing of the test on the pianoforte. The children used the tonic sol-fa notation. The evening concert commenced with a performance of the Feis Ceoil prize cantata, a setting of Thomas Campbell's "Reullura," composed by Dr. F. Koeller, conductor of the Belfast Philharmonic Society. It is impossible to express an opinion upon this ambitious work, owing to its inadequate performance. It abounds in passages that strike the ear as decidedly ungrateful on a first hearing, and the work is so heavily scored that the voices were simply overpowered by the blasts of the brass, more or less in tune. Mozart's "Zauberflöte" Overture and Beethoven's C minor Symphony, which formed the second part of the concert, came, therefore, as refreshing dew on the parched earth.

Friday witnessed the larger choral competitions, in which the Belfast people showed a keener interest than in the contests on the previous days. The morning was devoted to the smaller choral societies—i.e., those numbering not less than twenty or more than fifty voices. The test pieces included "In going to my lonely bed," by Richard Edwards, one of the most delightful specimens of unaccompanied part-music. The winners were the Dublin Glee Singers, conducted by Mr. Joseph Seymour (a prize-winner in the composition competitions), and their excellent singing, the result of skilful training, obtained for them the high number of ninety-five marks out of a possible 100. Three choirs (thirty-five to fifty voices) competed for the great prize of £50 and a miniature gold harp to the conductor. The principal test piece, Meyerbeer's 98th Psalm, was not very happily chosen. In selecting the music, not only should the choirs be considered as to what will be interesting to them, but also the audience for the same reason. The prize was gained by the Belfast Madrigal Society, conducted by Dr. Koeller. Only two choirs entered for the male-voice competition. The singing of the prize-winners—The Belfast Select Choir, conducted by Dr. Price—was of the most refined nature, and drew from the judges the high tribute that "the singing of the choir was the most beautiful they had ever heard." A prize-winners' concert in the evening attracted a large and enthusiastic audience. Saturday's doings (for which I was unable to remain) ranged from "the recording of unpublished Irish airs in the phonograph" to a "country fiddlers'" competition. The first prize in the Brass and Reed Band competition was won by the Cork Working Men's Band, and in the Brass Bands, the Sirocco Brass Band (Belfast) and Boys' Brigade Band (Lurgan) were equal.

The general impressions produced upon me by the Feis Ceoil were distinctly favourable. The scheme being only in its infancy must not be judged by a standard that would be applicable to an institution of matured growth. Much will depend upon its general management if it is to take root, as I sincerely hope it will, in the Emerald Isle. The promoters have acted wisely in making instrumental music a strong feature. The remarkably high standard attained by the various performers on instruments during the Belfast meeting was a most gratifying surprise in the proceedings. The choral music was also excellent; the solo singing not so good. I have already referred to the school singing, or rather the absence of it. The Feis Ceoil movement in Erin's Isle deserves the sympathy of all who are interested in the spread of the divine art of music.

The prize list is of such great length that it is impossible to give the names of all the successful competitors in the various contests. The following, however, are the prize-winners in the composers' competitions:—Cantata, F. Koeller (Belfast); overture, Brendon Rogers (Dublin); anthem, G. F. Horan, since deceased (Dublin); original part-song and pianoforte solo, Leopold Dix (Dublin); original song, Mrs. Needham (London); original song (Irish words), J. C. Culwick (Dublin); violin and

pianoforte duet, F. R. McClintock (London); arrangement of Irish air as a part-song, Joseph Seymour (Dublin).

The adjudicator in the composition competitions was Sir Walter Parratt, Master of the Queen's music. Dr. Roland Rogers acted as adjudicator, in co-operation with several leading Irish musicians, in the practical subjects.

The courtesy of Miss Edith Oldham (one of the first scholars of the Royal College of Music) and her unwearying labours as honorary secretary of the Feis Ceoil, call for full recognition. In the same connection must be mentioned the name of Mr. Charles H. Brett, the honorary treasurer of the Belfast Committee, in whom was typified the best traditions of Irish hospitality.

THE BRIDLINGTON MUSICAL FESTIVAL.

THE fifth of the annual festivals instituted at Bridlington by means of the zeal, ability, and, it may be added, not a little of the hard cash of Mr. A. W. M. Bosville, the squire of a neighbouring village, took place on April 21. The advance shown in both programme and performances was very satisfactory, and proved what latent possibilities there are in even the most unpromising districts. "Yorkshire choruses" are famous, but Yorkshire is a large county and the rich and sonorous voices of the West Riding have no counterpart East of the City of York. Ten years ago it would have been rash to prophesy a creditable performance of so exacting a work as Dvorák's "Stabat Mater," given as it was by an exclusively local chorus and a band of none save Yorkshire players. The band was indeed exceptionally capable, and the dismal forebodings roused by the prospect of Tschaiikowsky's "Pathetic" Symphony performed by a scratch provincial band after a single rehearsal, and under an amateur conductor, were falsified by a performance which, if not flawless, was characterized by extraordinary spirit, and, it may be added, extraordinary rapidity; for the time it occupied is probably one of the shortest on record. In the "Stabat Mater," which was more familiar to the players, for it has often been heard in Yorkshire of late, the standard attained by the orchestra was higher, and deserved a more positive epithet than "creditable." The chorus-singing was, save for one premature lead, very accurate, and the pitch was well kept. Over-anxiety was no doubt the reason why the subtle *nuances* with which Dvorák's score bristles were not always observed, and the difficulty of securing a *pianissimo* is felt with more experienced singers than those of Bridlington.

There were two concerts, the afternoon programme consisting of the two works already named, while the evening fare was of a more miscellaneous description. It included the "Meistersinger" Overture, Saint-Saëns's very attractive setting of Victor Hugo's ballad "La Fiancée du Timballier" for soprano solo (Mrs. Bosville) and orchestra, Weber's Concertstück, played by Miss Gertrude Wortley, a promising young pianist who already possesses brilliant executive powers, and Sir Frederick Bridge's graphic "Inchcape Rock." Then came that popular piece of pantomimic art, the "Danse Macabre" of Saint-Saëns, and, by way of the strongest possible contrast, the concert ended with Mendelssohn's "Hymn of Praise." The chorus had here a much easier task, and sang with more ease and freedom than in the afternoon, the performance of the "Inchcape Rock" being especially spirited. The principal soprano was Miss Agnes Nicholls, who fully maintained the advance that has been recently noticeable in her singing. Mrs. Bosville, in addition to the solo in Saint-Saëns's ballad, which was in parts rather low for her voice, though she sang it very expressively, took the second soprano part in the "Hymn of Praise." The contralto was Mrs. Burrell, who sang the "Inflammatus" in Dvorák's work with thoroughly artistic feeling and expression. The tenor was Mr. Richard Streatfeild, whose method wanted reticence, especially in the "Stabat Mater," and Mr. Francis Harford sang the bass solos in that work most artistically. Mr. Bosville was a most zealous and painstaking conductor and succeeded in saving some difficult situations. In his *tempi* he was by no means a blind follower of tradition, and while it was for the most part easy to perceive reason in his readings, there was perhaps rather too constant an inclination to drag the

time, with the exception, already noticed, of the "Pathetic" Symphony. At the same time, it would be unjust, as well as ungracious, not to acknowledge the wonders he has accomplished in engineering so difficult an undertaking with so remarkable a measure of success.

THE HANDEL SOCIETY.

SPECIAL interest was attached to the concert given by the Handel Society on the 18th ult., at the Queen's Hall, owing to the performance, in its entirety, of Handel's "Nisi Dominus" ("Except the Lord keep the house"), Psalm cxxvii. This work was reviewed at length in THE MUSICAL TIMES for May last, when Mr. T. W. Bourne's proofs of the unattached "Gloria Patri" being the missing conclusion of the "Nisi Dominus" were dwelt upon and accepted as conclusive. Messrs. Novello's recently issued complete edition was used on this occasion, and the excellence of Mr. T. W. Bourne's editing made manifest, especially in the second and fifth numbers, the whole of the accompaniment of the former and the greater part of that of the latter having had to be supplied by Mr. Bourne. The fifth number and the third—the latter a short but dignified and expressive alto air—are the two best solos in the work, and are very effective. The opening chorus, with its passages for solo voices, is a very interesting movement, and the solo "Sicut sagitta" ("Like as the arrow") is of a kind to delight the heart of a "sturdy bass." Any doubts that might linger concerning the "Gloria Patri" being the original *Finale* is dismissed when it is heard in connection with the preceding numbers, it being so thoroughly in keeping with what has gone before. The Psalm was preceded by Bach's First Orchestral Suite in C, chiefly distinctive by the dignity of its overture, and followed by Saint-Saëns's familiar Introduction and Rondo Capriccioso for violin and orchestra, the solo part of which was played in a notably expressive and brilliant manner by Miss Lilian Wright. This closed the first part of the evening, which was conducted by Mr. J. S. Liddle. Subsequently Sir Hubert Parry took up the baton and conducted his "L'Allegro ed il Penseroso." This beautiful work is always welcome, and the Handel Society has never sung better than in its interpretation of the masterlike composition. The solo portions were well sung by Miss Margaret Barter and Mr. Cyril Streatfeild, and the last-named, together with Miss Sybil Bristowe and Mr. R. A. Streatfeild, were the soloists in "Nisi Dominus."

WALENN CHAMBER CONCERTS.

THE first performance in London of a MS. Trio in D minor for pianoforte, violin, and violoncello, by Farquharson Walenn, the first of the remarkably gifted family to gain distinction in the musical profession, was the chief feature of the concert given on April 26, at the Queen's (Small) Hall, by Messrs. Walenn. The composer of this trio, it may be mentioned, was a fellow student with Mr. Eugène d'Albert at the National Training, now the Royal College of Music, where he gained the Novello Scholarship. While yet in his teens he was appointed organist to St. Alban's, Holborn, but a career of exceptional promise was closed by his death, in 1884, in his twenty-fourth year. The trio is incomplete and the work stops at the end of the third movement, which, by a coincidence, is headed *Andantino patetico*. The music is singularly clear in form and development, and its themes possess considerable freshness; the second of the opening movement is most charming, and in its entirety the trio has a peculiar optimistic expression, as of young eyes looking out on the world with childlike trust and confidence. It was carefully interpreted by Miss Dora Bright, Mr. Gerald and Mr. Herbert Walenn, and met with the appreciation it well deserved. Miss Bright gave the first performance of a Melody in D flat, by Mr. Edward German, a trifling but graceful pianoforte piece; and several other instrumental solos, effectively played by the concert-givers, and some songs contributed by Miss Esther Palliser and Madame Belle Cole completed the programme.

MR. G. A. CLINTON'S CHAMBER CONCERTS.

THE virtue of perseverance is an estimable quality nowhere more appreciated than in England, and Mr. Clinton well deserves the reward that the copy books tell us always comes, and which seems at length to have arrived, judging by the larger attendances at his concerts. On April 25 he presented an excellent programme, prominent features of which were Brahms's romantic Trio in E flat (Op. 40) for pianoforte, violin, and horn; Mr. R. H. Walthew's clever Trio in C minor for pianoforte, violin, and clarinet; and Spohr's Octet in E (Op. 32) for violin, two violas, clarinet, two horns, violoncello, and double-bass, the instrumentalists engaged being Miss Mathilde Verne, Miss Jessie Grimson, and Messrs. Walthew, Hobday, Tomlinson, Clinton, Borsdorf, Busby, Parker, and Winterbottom. Several new songs were sung by Mr. Arthur Walenn, notably "The lament of Isis," by Mr. Granville Bantock, which possesses considerable dramatic intensity, and "The song of love and death," an effective composition with clarinet obbligato by R. H. Walthew.

At the concert on the 9th ult. a very favourable impression was made by a Quintet in G minor for pianoforte, flute, clarinet, horn, and bassoon, by Mr. Hurlstone, whose compositions at the students' concerts at the Royal College of Music have frequently drawn forth laudatory comments. The quintet comprises three movements, the middle one, an expressive *Andante*, being the best, and showing considerable knowledge of what is effective on the instruments employed. A Quintet in D for pianoforte, violin, clarinet, horn, and violoncello, by Z. Fibisch, proved pleasing, and Raff's clever Sinfonietta in F was effectively interpreted. Miss Jessie Grimson's rendering of two of Dvorák's "Slavonic Dances" and the singing of Miss Florence Hughes increased the enjoyment of the evening.

SIGNOR SIMONETTI'S CHAMBER CONCERTS.

FOR his second chamber concert, at the Queen's (Small) Hall, on the 6th ult., Signor Simonetti had arranged a Brahms programme, in which the master's earliest pianoforte quartet (Op. 25) and last piece of chamber music, the Clarinet Quintet, were placed in juxtaposition. It was interesting to hear such ultra-German music interpreted by an enthusiastic Italian artist like Signor Simonetti, and if we cannot altogether approve of his reading of the matchless quintet, but must consider the passion and striving which he infused into its serene strains out of keeping with the very nature of the music of Brahms, we are yet bound to acknowledge the loving care, the high artistic aim which he brought to bear upon the performance, in which he was assisted by Messrs. J. Egerton, Charles Jacoby, Alfred Hobday, and W. E. Whitehouse. The quartet, in which Miss Fanny Davies took the pianoforte part, suited the concert-giver's Southern temperament better, especially, of course, the final *Presto* in the Hungarian style. He played several of the Hungarian dances with all requisite abandon and swing and excellent technique. Mr. Kennerley Rumford sang the "four serious songs" superbly—like a true artist, in fact. We wish for no finer reading of these most touching and most beautiful masterpieces.

At the last concert, on the 13th ult., C. Goldmark's String Quintet in A minor (Op. 9) was excellently performed. The work deserves more frequent hearings, if only for the sake of the expressive slow movement, in which, on this occasion, the five artists, joined as they were in a perfect *ensemble*, produced a beauty of tone and a glow of colour which could hardly have been surpassed. Signor Simonetti played Max Bruch's Romance in A *con amore*, and, as an encore, Schumann's "Gartenmelodie." Madame Frickenhäus and Mr. Whitehouse were heard in solos for the pianoforte and violoncello respectively, and Mr. Gregory Hast delighted the audience by his most refined and expressive singing of songs by Schumann, Brahms, and Goring Thomas. Dvorák's Pianoforte Quintet in A (Op. 81) completed the programme.

PIANOFORTE RECITALS.

MR. VLADIMIR DE PACHMANN, who had been absent from London for six years, received a cordial greeting when he once more stepped on the platform of St. James's Hall for a recital on Saturday afternoon, the 14th ult. As a Chopin player he is as fine—if not finer—than ever, and a group of the Polish master's choicest pieces could not have been more delightfully interpreted as regards sensibility and perfection in touch. He also played Schumann's Sonata in G minor (Op. 22) very well, and various pieces by other composers; but it was in Chopin that he excelled, the selections including the Ballade in A flat (Op. 47), three of the Studies, three of the Preludes, and other pieces. Mr. de Pachmann's hands have lost none of their cunning, and he should return to us again and again, for he will always be welcome.

Miss Agnes Miles, who gave a recital at the Steinway Hall on the 16th ult., is American by birth and a pupil of Moritz Moszkowski. She gave her master's work entitled "Spring" (Op. 57), Chopin's Ballade in G minor, (Op. 23), and various pieces by Bach, Liszt, and other composers with much facility and intelligence as regards execution. Miss Regina de Sales, who continues to improve as a vocalist, rendered admirable assistance in various high-class songs.

Mr. Arthur Friedheim is laudably ambitious as an executant. At his second recital, on the 2nd ult., in St. James's Hall, he played the whole of Chopin's Preludes, twenty-four in number, besides Beethoven's Sonata Appassionata and pieces of great difficulty by Liszt. At the third performance, on the 11th ult., the principal feature was Beethoven's Thirty-three Variations on a waltz by Anton Diabelli, the master's last and, of course, rarely heard pianoforte work; for splendid as the variations are in respect of inspiration, they might prove tedious to many hearers at one sitting. A number of pieces by Chopin and Liszt were included in this programme, and all were rendered with masterly technique and intelligence, though with scarcely sufficient warmth in expression.

Mrs. Bloomfield-Zeissler gave her second pianoforte recital on Tuesday afternoon, the 10th ult., in St. James's Hall, and the increased attendance afforded evidence that the talented artist is growing in the favour of the London public. Her principal piece was Beethoven's last Sonata in C minor (Op. 111), in which she was more successful in the wonderfully tender *Arietta* with variations than in the stormy first movement, in which more energy might have been desirable. Some Chopin pieces were rendered with delightful sentiment and delicacy, and Mrs. Bloomfield-Zeissler's programme included a clever Caprice on airs from Gluck's opera "Alceste," as transcribed by Saint-Saëns, and pieces by Emanuel Bach, Edward Schütt, Schubert, Mendelssohn, and Liszt.

VARIOUS RECITALS.

MADAME KATE COVE and Miss Meredith Elliott's concert on April 28, at St. James's Hall, proved very enjoyable. Madame Cove's voice has notably increased in volume of late, and her renderings of a good selection of high-class songs were distinguished by much charm of style. A very favourable impression was made by Mr. Arthur Grover, a young baritone of distinct promise, and other executants were Mr. Gregory Hast, Mr. Charles Copland, Miss Alice Eliason, Miss Marie Olson, M. Johannes Wolff, and the Meister Glee Singers.

A noteworthy feature of the vocal and pianoforte recital given on the 13th ult., at the Queen's (Small) Hall, by Mr. Gregory Hast and Mr. Dal Young, was the performance of a song cycle from Browning's poem "In a Gondola," composed by the latter and effectively sung by Madame Emily Squire and Mr. Gregory Hast. Browning's poetry has seldom been set with closer sympathy and suggestiveness of its underlying spirit, and the very essence of the poem seems to animate Mr. Dal Young's refined music.

Madame Blanche Marchesi was assisted at her vocal recital, on April 29, at St. James's Hall, by Mr. Thomas Meux and Herr Johann Kruse. The afternoon was

opened in an interesting manner by an excerpt from Gluck's opera "Iphigenia in Tauris," in which the parts of *Iphigenia* and *Orestes* were sustained respectively by the concert-giver and Mr. Meux, a choir of ladies representing the priestesses. Madame Marchesi also sang several high-class modern songs with exquisite finish and command of vocal means; but her predilection for Schumann's "Die beiden Grenadiere" is unaccountable, as it is unsuited to her voice, and, above all, is essentially a man's song.

The vocal and pianoforte recital given by Miss Agnes Witting and Madame Elsie Mathis on the 7th ult., at St. James's Hall, was chiefly remarkable for the admirable singing of the former. Miss Witting is the possessor of a soprano voice of pure quality, and her style is singularly earnest and free from all affectation and mannerism. Her selection of songs embraced all schools, and she was as successful in Brahms's lyric "Dort in den Weiden" as in Sir Hubert Parry's expressive song "If thou wouldst ease thine heart" and Mr. W. H. Hadow's graceful "Serenade." Madame Mathis was most happy in her renderings of pieces of a light character, an attractive and unhackneyed selection of which was presented.

The artistic nature of the programme of Mr. H. Whitney Tew's vocal recital, on the 10th ult., at the Queen's (Small) Hall, merits record and commendation. Mr. Tew has yet to acquire greater versatility and command of tone colour, but his singing is distinguished by many estimable qualities. A feature of the afternoon was the rendering of Mr. E. W. Nevin's dainty setting of Mr. Eugene Field's fanciful little poem "Wynten, Blynken, and Nod," by Miss Allen, Miss Phillips, Madame McKenzie, Mr. Buck, and Mr. Tew. Mr. Shakespeare also sang, and some pianoforte pieces were neatly played by Miss Shakespeare.

A vocal recital given by Signorina Elvira Gambogi deserves record by reason of the cleverness of the concert-giver's songs, which formed the greater part of the programme. Signorina Gambogi has selected her text from the best sources, and her settings display a keen apprehension of the most fitting mode of expression, combined with great command of resource and versatility. They were admirably rendered by the concert-giver and the Misses A. Holding, E. Clegg, and A. Stonex, who united form the "Sappho Vocal Quartet," and sang a good selection of four-part music. Miss E. Clegg, who had not sung before in London, has a remarkably rich toned mezzo-soprano voice and is a young vocalist of great promise. Mrs. Helen Trust and Mr. Herbert Thorndike also sang, and instrumental music was contributed by Miss Edith Meadows and Miss Gertrude Collins.

AMATEUR ORCHESTRAL SOCIETIES.

The special concert given on the 11th ult. by the Westminster Orchestral Society, in aid of the funds of the Westminster Hospital, should certainly add to the reputation of its talented conductor, Mr. Stewart Macpherson. The production of a Mass in May is somewhat prejudicial to the Mass produced; for in the Spring, the poets tell us—and they ought to know—the thoughts lightly turn—to other things; but Mr. Macpherson's music is so genial, and, while often impressive, is so devoid of austerity, that the work proved very acceptable. The key chosen is D, and the style is Italian rather than English in its flowing gracefulness and warmth of expression. The composer, although a staunch Protestant, has adopted the Roman Catholic ritual, and concluded his Mass with the *Agnus Dei*. The most important numbers, the Gloria and Credo, have been elaborated with much care and skill. The former contains a melodious solo and several expressive passages for a soprano voice, and ends in fugal fashion with much vigour. The Credo also includes some imposing sections, and a commendable feature in this, as also in the Gloria, is the effective support of the voice parts by the orchestral portion. The Sanctus is unaccompanied, and forms an excellent contrast to the vigorous ending of the preceding number. The solo part was effectively sung by Madame Ruth Lamb, and the choruses were rendered with good intention by the Streatham and Reigate Choral Societies, both of which are conducted by

Mr. Macpherson. Another interesting event was the first performance in England of a Suite in D, consisting of three movements for violin and pianoforte, by Madame C. de Champmoynat, whose writings, although little known here, have achieved considerable success on the Continent. The Suite, which was played by M. Louis Duloup and the composer, is light music of a refined and pleasing character, but does not call for further criticism. Herr Georg Liebling gave a brilliant rendering of the solo portion of the conductor's clever Concertstück for pianoforte and orchestra, and the programme also included Cherubini's "Anacreon" Overture, Thomas Wingham's "Choral" Overture, and three numbers from Tchaikowsky's "Casse-Noisette" Suite.

The Strolling Players' concert in the Queen's Hall, on the 5th ult., may be numbered among the most successful given by this Association, conducted so successfully by Mr. Norfolk Megone. The programme included Dvorák's fine but very Beethovenish Symphony in D (known as No. 3), a ballet suite from the opera "Le Chevalier Jean," by Victor Joncières, a Parisian composer, born in 1839, and a prominent critic and a great admirer of Wagner long before the Bayreuth master was understood or appreciated in the French capital; the Overture to "Rienzi," and Litolff's extravagant and gruesome dramatic Overture, "Robespierre." The performances were generally excellent, and vocal and instrumental solos were contributed with effect by Miss Mabel Berrey, Mr. Reginald J. Chalcraft, and Mr. Alexis Sandor.

The Royal Orchestral Society gave its last concert for the present season at the Queen's Hall, on the evening of the 19th ult., and, under Mr. Ernest Ford, the band, which has now finished its twenty-sixth season, gave scant, if any, cause for complaint. Mendelssohn's too rarely heard "Reformation" Symphony and Smetana's picturesque Overture to "Die verkaufte Braut" were the leading works for orchestra alone; but the admirable assistance afforded by Miss Gertrude Peppercorn, one of our more highly promising young female pianists, in Weber's Concertstück, and Madame Alice Gomez, as the vocalist, merits words of praise.

IMPERIAL INSTITUTE.

EVERY institution has its special mission, and from a musical point of view that of the Imperial Institute would seem to be the introduction to London of foreign orchestras and musicians. This may be an unforeseen departure from the objects intended when the costly pile was planned, but to such uses its wooden concert-room and its asphalted back garden have been largely devoted. Last year Herr Eduard Strauss and his merry men occupied the queer little bandstand which seems to have shot out of the shed-like erection that rejoices in the title of "The Pavilion," and on the 9th ult. Signor Leandro Campanari's "concert orchestra from La Scala," Milan, made there its first appearance in London. Signor Campanari's players are well trained, and that their instruments are inferior in tone to those commonly heard in English orchestras is their misfortune rather than their fault. It was a graceful acknowledgment of English art to include Mr. Frederic Cowen's charming "Scandinavian" Symphony in their opening concert, and it was gratifying to think that this music was not strange to them, but that they had played it to admiring audiences in their own sunny country. The interpretation was very praiseworthy, and manifest sympathy was shown with the poetical character of the work. Berlioz's Overture to "Benvenuto Cellini" was rendered with spirit, and the prelude to Reinecke's "King Manfred" was well rendered; but the most successful performances were those of the Intermezzo and Ballet Music from Ponchielli's opera "The Prodigal Son." The same evening the selection included Schubert's "Unfinished" Symphony in B minor, and the subsequent programmes have shown good taste and appreciation of all schools of music.

THE ROYAL COLLEGE OF MUSIC.

The thirteenth examination for Certificate of Proficiency, bearing with it the title of Associate of the Royal College

IN MEMORIAM.

The Musical Times,

Sunset.

June 1, 1898.

Words by JAMES BLACKNEY.

FOUR-PART SONG.

Composed by THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante sostenuto.

SOPRANO. *mf* In love-ly hues at e-ven-tide, *p* As soft-ly sinks the set-ting sun, the

ALTO. *mf* In love-ly hues at e-ven-tide, *p* As soft-ly sinks the

TENOR. *mf* In love-ly hues at e-ven-tide, *p* As soft-ly sinks the set-ting sun, the

BASS. *mf* In love-ly hues at e-ven-tide, *p* As soft-ly sinks the

PIANO. *mf* *(For practice only.)* *p*

cres.

set-ting sun, . . . Its part-ing rays in clouds a-bide, . . .

cres.

set-ting sun, Its part-ing rays . . . in clouds a-bide, . . .

cres.

set-ting sun, Its part-ing rays . . . in clouds a-bide, . . .

cres.

set-ting sun, . . . Its part-ing rays in clouds a-bide, While sha-dows

p While sha-dows fall and day is done, while sha-dows fall and day is done. *rit.* *dim.* *pp*

p While sha-dows fall and day is done, while sha-dows fall and day is done. *rit.* *dim.* *pp*

p While sha-dows fall and day is done, while sha-dows fall and day is done. *rit.* *dim.* *pp*

p While sha-dows fall and day is done, while sha-dows fall and day is done. *rit.* *dim.* *pp*

fall . . and day . . is . . done, while sha-dows fall and day is done. *dim.* *pp*

p *rit.* *dim.* *pp*

a tempo. *mf* The smile that lin - gers on the face, And plays up - on the pla-cid brow, the *dim.* *p*

a tempo. *mf* The smile that lin - gers on the face, And plays up - on the *dim.* *p*

a tempo. *mf* The smile that lin - gers on the face, And plays up - on the pla-cid brow, the *dim.* *p*

a tempo. *mf* The smile that lin - gers on the face, And plays up - on the *dim.* *p*

a tempo. *mf* *dim.* *p*

poco rall. *a tempo.* *cres.* pla - cid brow, . . Its wont-ed life we fond - ly trace, . .

poco rall. *a tempo. e. cres.* pla - cid brow, Its wont-ed life . . we fond-ly trace, . .

poco rall. *a tempo. e. cres.* pla - cid brow, Its wont-ed life . . we fond-ly trace, . .

poco rall. *a tempo.* *cres.* pla - cid brow, . . Its wont-ed life we fond-ly trace, E'en when 'tis

poco rall. *a tempo. e. cres.*

p *molto rit. e dim.*

E'en when 'tis set as thou art now, e'en when 'tis set as thou art now.

p *molto rit. e dim.*

E'en when 'tis set as thou art now, e'en when 'tis set as thou art now.

p *molto rit. e dim.*

E'en when 'tis set as thou art now, e'en when 'tis set as thou art now.

p *molto rit. e dim.*

set . . . as thou art . . now, e'en when 'tis set as thou art now.

a tempo. *pp* *cres.*

O when our e - ven - tide shall fall, May ours be such a

a tempo. *pp* *cres.*

O when our e - ven - tide shall fall, May

a tempo. *pp* *cres.*

O when our e - ven - tide shall fall, May ours be such a

a tempo. *pp* *cres.*

O when our e - ven - tide shall fall, May

mp

gold - en crest, a gold - en crest, And as death's

dim.

ours be such a gold - en crest, And as death's sha

dim.

gold - en crest, a gold - en crest, And as death's sha

mp

ours be such a gold - en crest, And as death's

poco rit. *f*

sha - dows us en - thrall, . . May we as gen - tly sink to

poco rit. *p*

- - dows us en - thrall, . . May we as gen - tly sink to

poco rit. *p*

- - dows us en - thrall, . . May we as gen - tly sink to

poco rit. *p*

sha - dows us en - thrall, May we as gen - tly sink . . to . .

Meno mosso. *pp* *dim.* *ppp*

rest, . . may we as gen - tly sink to rest, . . to rest.

pp *dim.* *ppp*

rest, . . may we as gen - tly sink to rest, . . to rest.

pp *dim.*

rest, . . may we . . as . . gen - tly . . sink to . . rest, . . .

pp *dim.*

rest, . . may we as gen - tly sink to rest, . . .

Meno mosso. *pp* *dim.* *ppp*

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of Music, was concluded on April 25. Out of 180 candidates that were examined, the following 87 obtained the certificates:—

Composition.—Percy Godfrey (Bedford).

Organ.—James Armistead (Brieffield), Harry E. Baker (Sutton), Isaac Davidson (Pendleton), Herbert F. Ellingford (Forest Gate), Robert J. Forbes (Leigh), Walter Turner (Exeter), Walter Williams (Walthamstow).

Violin.—Maud E. Aldis (Kensington), Louisa C. Jones (Crickhowell), Mary G. Lester (Leytonstone), Mary Noverre (Norwich), Ethel M. Rooke (Ealing), Harriet L. Solly (Wimborne), Ethel Wilson (Newcastle-on-Tyne), Margaret R. Wishart (Kensington).

Flute.—Eli R. Hudson (Skegness).

Singing (Public).—Florence B. Arnold (Streatham), Fanny A. Batty (London), Louise M. Bué (Oxford), Hon. Norah Dawnay (Market Harborough), Harry Dearth (Fulham), Mabel H. Elliot (Kensington), Lisa C. Gibson (Coves), Elise E. Grosholz (Rochester), Charles E. Juleff (Taunton), Annie E. Mayfield (Hull), Martha E. H. Palmer (Hampstead), Annie C. Quesnel (Balham), Anna K. Soubeiran (Glasgow).

Singing (Teaching).—Katharine M. Bentlif (Salisbury), Lillie G. Clark (Forest Hill), Manuel F. Garcia (Maids Vale), William Granger (Southport), Elise E. Grosholz (Rochester), Alfred Higson (Ashton-on-Mersey), Jennie Langford (Hull), Jane F. Sherborne (Newcastle-on-Tyne), Louisa E. Willis (Barnstaple).

Pianoforte (Solo Performance).—Beatrice Cerasoli (Bayswater), Alfred R. Cripps (Bayswater), Mary Graham (Notting Hill), Kate Hewins (Grimsby), Marian L. Hillman (Weston-super-Mare), Charles H. Mills (Llangollen), Marjorie P. Richardson (Hampstead), Ethel Wilson (Newcastle-on-Tyne).

Pianoforte (Teaching).—Mary D. Angell (Highgate), Elinor M. Asdell (Sandown, I. of Wight), Helen E. D. Baker (Evesham), Herbert T. Botley (Willesden), Ada F. Brion (St. Margarets), Amy K. Chantler (New Cross), Edith A. Chubb (Hastings), Vincent Dearden (Leicester), Winifred E. Dunn (Croydon), Herbert F. Ellingford (Forest Gate), Annie Gard (Dudley), Augusta Gibbons (Brighton), Mary Graham (Notting Hill), Gertrude F. Greenwood (Canterbury), Louise E. Griffin (Clapton), Bessie M. Hadgraft (East Ham), Edith C. Hardy (Gosforth), Tom Harvey (Hampstead), Charlotte F. Hempel (Perth), Marion St. C. Inglis (Hampstead), Winifred M. Ivens (Thame), Florence E. Lackington (Hampstead), A. Janet J. Lawson (Southport), Christabel McCarthy-Jones (Finchley), Ariadne A. Massauti (Smyrna), Catherine E. May (Dinan), Nellie Motum (Newcastle-on-Tyne), Maude Mullins (Portsmouth), Mary Noverre (Norwich), Helen G. Nutter (Cambridge), Alice M. Pearce (Chichester), Katherine W. Pickford (Salisbury), Minnie Rodgers (Bourne), Edith Rowland (Guildford), Jane F. Sherborne (Newcastle-on-Tyne), Katharine C. Slade (Parkstone-on-Sea), Mabel S. Smith (Brighton), Ethel B. Tate (Richmond, Yorks.), Sophie C. Von der Heyde (Croydon), Jessie M. M. Walker (Newcastle-on-Tyne).

MISS HOLLAND'S CHOIR.

AN attractive programme was presented by Miss Holland at her concert, on the 23rd ult., at St. Martin's Hall, in aid of the funds of several charities. The most important performance was a selection from Mr. Edward Elgar's dramatic cantata "King Olaf," which, it may be remembered, created so favourable an impression on its production at the North Staffordshire Musical Festival of 1896, an impression that was deepened on its subsequent performance at one of the Crystal Palace Saturday Concerts on April 3 of the following year, and has since been justified by the wide popularity the work has attained. Miss Holland had not provided an orchestra, and consequently the work was deprived of some of its most striking and charming effects; but the freshness, melodiousness, and cleverness of the choral writing are in themselves quite sufficient to hold the attention, and the work was warmly received by a large audience. The parts of *Queen Thyri* and *King Olaf* were respectively sustained by Miss Mabel Berrey and Mr. Hirwen Jones, and sundry passages for solo voices were sung by Miss E. H. James, Mr. Holmes,

and Mr. Bullen, the last-named also personating *Ironbeard*. The remainder of the programme consisted of two choral ballads, a "Sturmesmythe" (storm fantasy) by Herr Julius Röntgen, and "Sir Nicholas, a ballad of Marston Moor," by the late Erskine Allon, the latter performed on this occasion for the first time. The text of the former is taken from a poem by N. Lenau, and it has been allied to music which echoes its wild spirit. It was stated that the work had not previously been heard in England. "Sir Nicholas" did not prove so satisfactory. The composer has failed to sufficiently realize the dramatic nature of the story, and much of the music is conventional.

CHORAL MUSIC IN THE YORKSHIRE DALES.

AN ingenious and successful experiment has been made in North Yorkshire to overcome the difficulty that must always be felt in giving choral concerts in sparsely populated districts. The Hon. Lucien Orde-Powlett is the conductor of societies at Middleham, Bedale, and Richmond, and is, as it were, the centre of gravity of a system of co-operation by which each of these towns is enabled to produce far more satisfactory and complete results than it could possibly achieve unaided. A series of three concerts on as many consecutive days was planned: at Middleham on the 26th, at Bedale on the 27th, and at Richmond on the 28th April. Bennett's "May Queen" was given at Middleham, Spohr's "Last Judgment" at the other two centres, followed in each case by a miscellaneous second part. The point of the contrivance was that the chorus at each town was augmented by contingents from the other two, while the bands were, with the exception of four individuals, made up of members of the Swaledale and Wensleydale Societies. Mr. Powlett's plan has been found of great advantage all round. The weaker points in each Society were strengthened by the visitors from the others, and the friendly rivalry that has arisen proves a valuable stimulant. At present, speaking generally, Swaledale is the stronger in strings, Wensleydale in voices. That the Bedale concert was much superior to the other two is chiefly owing to the fact that Mr. Powlett's sway in that Society has been of longer duration than in the others. The practices during the winter months have been conducted by him, with the help of Mr. W. Ellis at Richmond, Mr. Summers at Bedale, and the Rev. W. Kerr-Smith at Middleham, so that the various contingents combine very readily under his baton at the actual performances. The chorus-singing was in each case very creditable, and displayed intelligence, precision, and fair tone. The band, though complete only in the string department, played with zest, and the wind parts were represented by pianoforte and harmonium, though the presence of an amateur oboist may, it is to be hoped, be regarded as heralding a time when it will no longer be necessary to put up with an inferior, if convenient substitute for the wood-wind. Mr. Powlett is also the chief mover in a scheme for introducing music competitions into this district, and the "Wensleydale Tournament of Song" that was held at Leyburn for the first time on the 28th ult., too late, of course, for notice in this number, will no doubt serve to stimulate the choral music of the district.

MUSICAL ASSOCIATION.

ANCIENT GREEK MUSIC.

THE attention of the members of the Musical Association was again called to Ancient Greek Music at the meeting on the 10th ult., at the Royal College of Organists. The contributor of the paper was Mr. C. F. Abdy Williams, who went into the subject with all the zeal and ardour of an enthusiast, and after giving a list of authorities from whence we derive our knowledge of the art as practised by the ancient Greeks, described the building up and construction of the great scale and the peculiarities of the modes derived from it. He also showed the Greek method of musical notation both for voices and instruments as described by Alypius 200 B.C., and dealt with the fragments of Greek melody which have been preserved. Some interesting information was given concerning the performances of Greek plays at Bradfield College, where

Mr. Williams is music master, and there were exhibited one of the lyres made for these representations, and an aulos, the latter made by Mr. Blaikley. After so much painstaking explanation it must have been rather trying to the lecturer to be asked at the close by the Rev. O. F. Vignoles what satisfactory proofs we had that our deductions were correct, and to have the doubt expressed as to whether we did not "read-in" our own ideas into this ancient music. This called forth fresh explanations, and an account of Egyptian music from Mr. T. L. Southgate. The chairman, Dr. C. D. Maclean, also contributed some thoughtful remarks, and dwelt upon the pure character of Greek art.

GRESHAM LECTURES.

CHOPIN'S SONGS.

SIR FREDERICK BRIDGE began his Easter term series of Gresham music lectures on the 16th ult., at the City of London School. The subject of the first discourse was Chopin's set of seventeen songs, which were sung by Miss Helen Jaxon, Mr. E. Branscombe, and Mr. Daniel Price. At the outset of his remarks the lecturer gave the true date of Chopin's birth as recently established by the discovery of his baptismal certificate, which proves that the composer was born on February 22, 1810, and was baptised on the following April 23, at the village church of Brochów, in which his parents, Nicholas Chopin (the certificate reads Nicolai Choppen) and Justina de Kryzanowska, had been married on June 28, 1806. Chopin seemed to have inherited his peculiar sensitiveness and Slavonic temperament from his mother, who was of pure Polish family. When barely nine he improvised in public, and ten years later he was a virtuoso, and gave recitals in Vienna, Munich, and Paris, ultimately making the last-named city his home and joining in the new romantic school of music, of which Berlioz was the most daring representative. Chopin was peculiarly attached to his family and very fond of his sister Louisa, who frequently came to see him and spent the last three months of his life with him. He had a great dislike to write to any but members of his own family, and had been known to traverse Paris from end to end to decline an invitation rather than write a letter. He came to London in 1848 and was greatly fêted. He returned to Paris, utterly worn out, to find his friend and physician, Dr. Molin, dead, and died himself on October 17, 1849. He specially requested that Mozart's Requiem should be sung at his funeral, and the Funeral March from the Sonata in B flat minor (Op. 35) was played as the Introit, this being the first time that it was played by an orchestra as arranged by Reber. The seventeen songs were composed between 1824 and 1844. Little was said about them by his biographers. They were unequal in merit, and some approached the commonplace. The melodies were national in character, but the interludes formed the most characteristic features.

The second lecture was a continuation of the interesting discourses upon organ music, the life and works of Thomas Adams being considered on this occasion. This composer, born September 5, 1785, began the study of music at the age of eleven, under Dr. Busby, and at seventeen was appointed organist of Carlisle Chapel, Lambeth. He possessed a remarkable gift for extemporising, and was one of the best English organists. In his organ compositions he showed himself an ingenious contrapuntist, and his writings, though difficult to execute, were very effective and never dull. The Fugue in C, on a subject from Méhul's opera "Joseph," was expressly written for No. 35 of Novello's "Select Organ Pieces." This and several other works were effectively rendered by Mr. Arthur Bly, organist of Hammersmith Parish Church.

The third lecture dealt with "The development of oratorio," and the illustrations comprised selections from the Passion Music of Reinhard Kaiser, the Chorus of Disciples from the Passion music of Handel, and selections from that composer's oratorio "Esther," the soloists being Miss Helen Jaxon, and Messrs. Oakley, Fell, and Ackerman.

The series was concluded on the 20th ult., when the collection of Elizabethan madrigals known as "The

Triumphs of Oriana" formed the subject. Several of these were sung by members of the choir of Westminster Abbey, and also a setting of the text of one of them by Dr. Armes, which, under the title of "Victoria," gained last year's prize of the Madrigal Society.

TONIC SOL-FA COLLEGE.

SIR JOHN HUTTON, chairman of the London County Council, presided at the annual meeting held at Queen's Hall, on the 23rd ult. There was a large and enthusiastic audience, which warmly applauded the fine singing of the South London Choral Association, conducted by Mr. L. C. Venables, and the South London Temperance Choir, conducted by Mr. W. S. Betts. The united choirs opened with Handel's "The many rend the skies" and closed with the "Hallelujah" chorus, in which most of the audience joined. They also, with the aid of Miss Bessie Spells, gave Mendelssohn's "Hear my Prayer." Among the pieces sung by the choirs individually we would note "The challenge of Thor," by Elgar; "Sweetly through the night," by H. R. Shelley; a new choral ode, "The unseen choir," by E. A. Dicks; and "The Angels Whisper," by Dr. Coward. The performances of the choir of children from Hazelrigge Road Board School were most satisfactory, and are fully described in the *School Music Review* for this month. Addresses were given by the Rev. J. Cullen, Mr. J. T. Macnamara, M.L.S.B., and Mr. J. S. Curwen, the President of the College. Silver commemorative medals, bearing on the obverse a profile of the late John Curwen and on the reverse a suitable inscription, were handed by Lady Hutton to the veteran secretary of the college, Mr. Robert Griffiths, and to thirteen other pioneers of the tonic sol-fa movement. The satisfactory report stated that 23,672 tonic sol-fa certificates were granted during the past year.

THE ANGLO-RUSSIAN LITERARY SOCIETY.

RUSSIAN MUSIC AND SONG.

COLONEL JOHN DAVIS read an interesting paper on "Russian Music and Song" before the members of the Anglo-Russian Literary Society, on the 3rd ult., at the Imperial Institute. The paper was contributed by Madame Anna L. K. Bezant, a teacher of singing of repute resident at St. Petersburg. The writer opened her paper with a brief comparison of the music of European countries, and said in none of them was the love of song more deeply rooted than in Russia. There was a great difference between the music of "Little" Russia and that of "Great" Russia. In the South-East provinces instrumental accompaniments had always been usual, and the shape of some of the instruments suggest that these provinces had grown up under Asiatic influence. The bandoora, a popular instrument, was the exact counterpart of the ancient Persian tanboor. Seroff, however, maintained that the predominance of the minor mode and other characteristics in the folk-songs indicated a Polish origin. The prevalence of the minor key never became monotonous. Every song had its distinctive point and meaning, and the words embraced references to almost every phase of village life. The marriage ceremony in particular had a special series of songs, from the "maiden's weeping" when she accepted her lover to the banging of hands on the table, the latter an important custom at weddings in the Siberian provinces. The songs of "Little" Russia were the most attractive, and many of them possessed great melodic beauty. The sacred music was based on the ancient Greek modes and did not possess the same characteristics as the secular songs. Russian composers had a genius for making melody, and besides those who had recently acquired European fame, there were many others whose works deserved to be widely known.

MUSICAL COMPETITIONS.

KENDAL.

FOR some years past the plan of encouraging the practice of good music in rural districts, begun by Miss Wakefield at Kendal, has been spreading in other districts.

Cumberland, two centres in Yorkshire, Worcestershire, Cheshire, West Norfolk, and Lancashire are this year following suit, with results that, generally speaking, promise well for the home music of these districts.

The Kendal Festival, on April 19 to 21, was the thirteenth of these meetings, which were founded in 1885, and have been held annually since then, with the omission of one year. On this occasion there were twenty-five competitions, vocal and instrumental, and, as usual, the introduction of sight-reading tests afforded a wholesome guarantee against the cramming of competitors. The first day was given up to the children, of whose singing this general remark may be made: it showed an effort after refinement and truth of expression that spoke eloquently of the influence of these festivals upon teachers and taught. After the competitions the children united in singing Tours' tuneful cantata "The Home of Titania," with a relish that was amusing, while the solo parts were taken by children with really remarkable success. A new feature in this concert was the appearance of some of the younger students at the Manchester College of Music, whose playing of solos and chamber music demonstrated the excellence of the teaching at that Institution; while the violin playing of a lad named Catterall was of an exceptionally high order. His future career will be watched with interest.

On the second day adult solo vocalists and instrumentalists were taken. In the latter class there were some new departures, the competitions including violin solos, pianoforte trios, string quartets, and "village orchestras"—by which is meant a collection of every available instrument in a village. Two movements from Handel's "Occasional" Overture formed the test piece for this last competition, and were really most creditably played by the two genuine village bands that entered for the prize.

The number of competitors has grown to such an extent that now it is possible to divide the chorals into two distinct choirs, and to allot to each one of the two concerts with which the proceedings end. For the former a choral work no less exacting than Mr. Somervell's "Ode to the Sea" was chosen, and was satisfactorily performed under Miss Wakefield's conductorship, with Mrs. Hutchinson as soloist. Mr. Plunket Greene and Mr. J. Robertson also sang, and during the interval Lady Mabel Howard distributed the prizes won during the first two days of the festival.

The third day, with its choir competitions, was the most important and most keenly contested of any of the three. The village choral competition has always been an event of especial significance, and has doubtless done much for the choral singing of Westmoreland. Its drawback has, however, been the natural one that a few of the stronger or more populous centres have monopolised the rewards, so this year there were three sections arranged, to which the competitors were allotted according to their respective powers, a system of handicapping well contrived to give smaller villages a chance. The value of the sight reading test was shown by the important differences it made in the aggregate of marks awarded to each competitor. Thus, in the "C" section, the two choirs which were last in the test piece won the highest possible in sight reading, so that in the result they obtained the highest totals and the first and second prizes. The blue ribbon of the festival is the madrigal competition, which, as usual, produced some excellent singing. The Kendal Parish Church Choir won the first prize with fifty-eight marks out of a possible sixty, while the fact that the second obtained fifty-five and the third fifty-three shows how high was the standard reached. In the evening the "Hymn of Praise" was sung and Lady Lonsdale gave away the prizes. Mr. F. Cunningham Woods acted as judge and made his decisions the more valuable by the advice with which he accompanied them, while their fairness was very generally admitted.

YORK.

Inspired by the extraordinary results obtained at Kendal, some ladies and gentlemen in York—notably, Miss Mary Egerton, a very enthusiastic amateur—determined to introduce the competition system to their own district. To help them in rousing enthusiasm for their cause they secured the active sympathy of Miss Wakefield, who not only gave them the benefit of her experience, but addressed

a meeting held at the Mansion House on the virtues of competition. The result was that proceedings were opened, on April 25 and 26, with a thoroughly complete and well organised scheme, which was taken up with more enthusiasm than might have been expected for an initial effort. All the classes were limited to a certain radius, and many to the smaller villages of the district, so that the common pot-hunter, who is so detrimental to the purposes of these competitions, was practically excluded. Mr. P. V. Sharman was judge of the instrumental classes, which included violin soloists, both senior and junior, as well as string quartets, and produced some remarkably good results.

The choral competitions were adjudicated upon by Dr. McNaught, whose judgments were as luminous as ever, while the result of his criticisms should be felt in next year's "Yorkshire Choral Competitions." There were more entries in the junior classes than in the adult, but on the whole the results were very encouraging, more so, perhaps, than the promoters expected for a first attempt. The one fault which Dr. McNaught felt in the choral singing generally was an absence of a sufficiently keen sense of rhythm, but this will doubtless come in due time. It is just one of the chief purposes of these competitions to enable choirs to see themselves as others see them. During the concert with which the proceedings ended, the Lady Mayoress gave away the prizes, and Miss Wakefield, in addition to singing several solos, gave an address in which encouragement was mingled with warnings in wholesome proportions.

MORECAMBE.

The annual music competitions held at Morecambe are an event much looked forward to by numerous choral bodies in the North-West of England. Some of the best small choirs in the Yorkshire and Lancashire district have won laurels at this attractive watering-place. On this occasion the competitions were spread over two days. There were classes for string quartets, vocal quartets, and choirs of varied constitution. Mr. Eaton Fanning was the sole adjudicator. In the highest choral section, in which the standard of execution is very high, the singing called forth the enthusiastic praise of Mr. Fanning. He declared that nowhere before had he heard his part-song, "The shepherd's waking," performed so beautifully. The Blackburn Contest Choir gained the first place, the Blackpool Prize Choir and the Morecambe Madrigal Society following close behind. In the evening of the second day a concert was given by the united choirs under Mr. Fanning. Mrs. Hutchinson sang solos and Mr. C. H. Fogg accompanied. The success of the arrangements was due to the labours of an excellent local committee working under the experienced supervision of Mr. J. W. Aldous, of Lancaster.

MADRESFIELD.

The series of competitions instituted at Madresfield (Malvern) had their origin in the desire to do for this district what the Kendal competitions had accomplished in Westmoreland and district. Lady Mary Lygon is the moving spirit. This year's series was held on April 28 with the most encouraging success. There were about 700 competitors in the various choirs. The adjudicators included Miss Wakefield, Mr. Somervell, and Mr. Lionel Berger. A concert by the united adult choirs, under the skilful conductorship of Lady Mary Lygon, was given in the evening. The influence of this movement in the district is very great in promoting the study of part-singing.

CARLISLE.

The third of the annual competitions at Carlisle took place on April 26 and 27. The only new event was a class for string quartets, but the competitions as a whole showed a steady growth, the standard of performance reaching a higher point than ever, and provoking the admiration of so experienced an expert as Dr. McNaught, who was, as on previous occasions, the judge.

BRITISH MUSIC AT BOLOGNA.

THE growing interest taken on the Continent in modern British music, and the increasing instances of concert performances taking place here and there, the programmes

of which are entirely devoted to works by British composers, are facts at once significant and gratifying. They are especially gratifying when, as in the present instance, a really representative selection is offered and meets with such genuine and thorough appreciation. We refer to the concert given on April 24 by the Società del Quartetto, of Bologna, under the able direction of Signor Martucci, at the Teatro Comunale, before a very numerous audience. The programme on this occasion included Sir Arthur Sullivan's "Tempest" music, Dr. Villiers Stanford's "Irish" Symphony, Sir Hubert Parry's Symphonic Variations, the *Intermezzo* from Sir A. C. Mackenzie's "Rose of Sharon," and Mr. Cowen's "In Fairyland." The reception accorded to these works was without exception a most favourable one, and the press organs are unanimous in their acknowledgment of the musicianlike workmanship, melodic charm, and marked individuality characterising them. The various local journals publish an extensive critical appreciation of the concert. One writer refers to it as a "magnificent success," and speaks of the impression created as a "revelation," thereby disproving the current notion in Italy that England is an "unmusical nation." The very able account given in the *Gazzetta Musicale*, of Milan, is equally laudatory. The last-named journal, after a brief historical sketch of the progress of music in England and an allusion to the fact of modern English composers gradually becoming better known outside their native country, welcomes the opportunity afforded to an Italian audience on the present occasion, and is glad to add that "the five English composers, selected with great artistic judgment by Signor Martucci, have met with a veritable triumph at Bologna, where their works, and indeed the existence of a modern English school, had been previously quite unknown."

Referring to the *Prelude* and *Intermezzi* from the "Tempest" music, the writer considers them "fully appropriate to their subject, with the poetic and descriptive elements predominating." Dr. Stanford's Symphony comes in for a considerable share of the critic's praise, more particularly its second and final movements. No less appreciative are his remarks with reference to Sir Hubert's Symphonic Variations, "a veritable symphony, indeed, of a lofty classical style, abounding in variety of colour and intricacy of combinations." "Sir Alexander Mackenzie's *Intermezzo* from the first part of the oratorio 'The Rose of Sharon,' the critic goes on to say, 'is a most charming little piece, a sweet and graceful *fantasia*, scored almost exclusively for stringed instruments, the effect produced by which is of the most tender, penetrating order. . . . This truly memorable concert terminated with the performance of two dances, Nos. 5 and 6, from Mr. Frederic Cowen's ballet 'In Fairyland,' which thoroughly delighted the audience on account of the originality and gracefulness displayed in them. Both between the different numbers in the programme and at the conclusion of the performance, Signor Martucci and his valiant orchestra were the recipients of prolonged and enthusiastic plaudits." There can be no doubt that a considerable share of the brilliant success achieved by this first production of English music in so important a musical centre as Bologna must be accorded to the ability of the conductor and of the forces under his command, and it is a pleasure to acknowledge our national indebtedness to this extent to Signor Martucci, who has furnished so excellent a practical demonstration of the interest which, it is well known, he has long taken in the works of contemporary English composers.

A HIGHLY interesting musical exhibition was inaugurated at the Mess Palast, Berlin, on the 7th ult., and will remain open until August 12. Contributions have been sent from all parts of Germany, Austria-Hungary, and other countries, the section of musical instruments being particularly rich in exhibits of special interest. Amongst these may be instanced the clavier used by the great Leipzig cantor, the travelling pianofortes of Frederick the Great and Mozart, and the grand pianofortes of Weber and Mendelssohn, all of them forming part of the Royal collection. Dr. Oscar Fleischer, the custodian of the latter, will deliver periodical lectures in the instrumental department.

REVIEWS.

Te Deum Laudamus and *Benedictus* in D. By Hamilton Robinson.

Magnificat and *Nunc dimittis* in F. By C. J. B. Meacham.

Magnificat and *Nunc dimittis* in D. By J. E. Adkins. [Novello and Company, Limited.]

DR. HAMILTON ROBINSON'S setting of the *Te Deum* may be warmly recommended to choirmasters who have a well-trained body of vocalists, for the music is dignified and impressive to a remarkable degree, and the accentuation of the text is excellent. Four soloists are required as well as the usual four-part chorus, and the imitative entrances will require to be sung with precision to do justice to the music; but any extra practice that may be found necessary will be well repaid by the effectiveness of the writing. The setting is admirably suited for festivals, for which orchestral accompaniments may be obtained.

The setting of the *Magnificat* and *Nunc dimittis*, by Mr. Meacham, follows conventional lines, but is melodious, and its simplicity renders it available to the majority of church choirs.

The service by Mr. J. E. Adkins is also easy to sing, and the music flows with facility and grace. Passages for the several voices in unison considerably add to the effectiveness of the composition, which is calculated to interest a choir.

Four Characteristic Waltzes (Op. 22). Arranged for pianoforte solo, and violin and pianoforte, by the Composer, S. Coleridge-Taylor. [Novello and Company, Limited.]

THE adjective "characteristic" is not seldom applied to pieces which virtually possess no character save that of conventionality, but in Mr. Coleridge-Taylor's waltzes its use is thoroughly justified. It is very rare to find such marked individuality in conception and treatment in so young a composer, and pianists and violinists in search of fresh and original music may be warmly recommended these waltzes. They were originally designed for orchestra, but they are very effective as pianoforte pieces, and still more so when the assistance of a violin is secured. The first, in E minor, is headed "Allegro ma non troppo," and opens with a flowing melody which possesses great *entrain*, and is admirably contrasted with a second subject that has much in common with the sentiment of lands where the sun blazes fiercely. The second waltz is in A, and, although less distinctive, possesses no less individuality. Number three is directed to be played *Andante con sentimento*, and its chief melody might be that of the song of an ardent lover, so expressive and impassioned is its burden. If this be taken as its sentiment, the final waltz, *Allegro furioso*, might with equal justification be said to suggest the mental whirlwind of his subsequent jealousy—a jealousy that brooks no control and burns like fire. The distinction of this music does not merely pertain to the themes, it is no less apparent in the harmonic scheme and command of rhythm. Indubitable conviction seems to rush into utterance with the blind confidence of instinct. Chords having little or nothing in common are welded together as with a blow, and the parlour pathos of the conventional waltz is consumed by a virile spirit that converts its usual monotonous beat into heart-throbs.

Interludes. By the late Henry Charles Banister.

[George Bell and Sons.]

The Harmonising of Melodies. A text-book for students and teachers. By Henry C. Banister.

[Office of "Music," Wardour Street, Soho.]

THE late Henry Charles Banister was one of those thoughtful-minded musicians whose utterances command respectful attention. He is widely known as the author of a text-book on harmony, first issued many years ago, his other contributions to musical literature including: "Lectures on Musical Analysis" and a very exhaustive "Life" of his friend the late Sir George Macfarren. The first of the posthumous volumes now before us gives ample evidence of that wide reading, ripe judgment, and earnestness of purpose which were highly characteristic

attributes of its author. "Interludes" consist of seven lectures delivered between the years 1891 and 1897. The subjects are "The uses of musical knowledge," "The appreciation of music," "Music and preaching" (delivered before the students of a Theological College), "The development of movement structure," "Some thoughts concerning musical composition," "Counterpoint in modern free composition," and "The music of the Victorian era." Every page of the books contains words of wisdom, which the student of music would do well to assimilate. Some of the views therein expressed may not always meet with approval; but no one can peruse the volume without the conviction that Mr. Banister's "Interludes" are the product of the fine mind of a deeply earnest musician. The book has been carefully edited by Mr. Stewart Macpherson, who has contributed a preface. An excellent portrait of Mr. Banister with a fac-simile signature forms the frontispiece.

The "Harmonising of Melodies" is, as might be assumed, a technical treatise upon a subject which has not hitherto received much attention from the writers of text-books on harmony. In the sixty-seven pages of this little book, Mr. Banister gives many valuable hints which will prove useful to both teachers and pupils. Everyone will agree with the author's opening sentence: "The harmonising of melodies is one of the most obvious, practical applications of the knowledge of chords and their treatment, which is generally termed the knowledge of harmony." In conclusion, we gladly commend these two volumes to the notice of our readers as books that they should "read, mark, learn, and inwardly digest."

Suite for Violin and Pianoforte. Composed by Edward German. [Novello and Company, Limited.]

MR. GERMAN'S suite was originally written for flute and pianoforte, but it is not less effective when the former instrument is replaced by the violin—in fact, players of the latter instrument will doubtless deem the music to be much more acceptable by the procedure. There are three numbers. The first is a waltz of pleasantly optimistic character, possessing bright and genial melodies well supported by the pianoforte part. This is followed by a slow movement, entitled "Souvenir," the nature of which is rather that of pleasant remembrance than regret. It is, however, not without passion, and is decidedly expressive, especially in the *pianissimo* passages, which, delicately played, would be very charming. The most developed number is the last, which runs over fourteen pages. It is a Gipsy Dance—one of those measures the execution of which is accepted as forming an important part of the lives of corymbic gypsies in nebulous climes. The music is very energetic, and has a wild, forceful spirit that calls for considerable *verve* on the part of the violinist to do it justice. The pianoforte part is not difficult, but it demands firmness and quickness of touch, and intelligent players will not fail to notice the suggestive inner part, partaking of the nature of a ground bass, at the commencement of the third section.

Six Easy Pieces for Violin and Pianoforte. Composed by Max Oesten. [Novello and Company, Limited.]

MR. MAX OESTEN'S pieces are decidedly attractive examples of their kind. They are contained in two books: those in the first collection being respectively entitled "Morning Song," "Siciliano," and "The Beggar Child"—names which may serve to suggest to the player the expression desired by the composer. Those in the second book are named "Full Moon in the Mountains," "Legend of the Rhine," and "Gavotte." All the pieces are distinguished by a graceful melodiousness and a directness of expression that make them very pleasing. They will present few executive difficulties to average players, demanding a sympathetic style more than brilliancy of technique. Moreover, their effectiveness is greater than their pretention, the reverse of that which frequently results from endeavours to be original.

PIANOFORTE MUSIC.—*Novellette in D.* By Camille de Sarasin (Robert Cocks and Co.). This is a bright, gay little piece, melodious and graceful, and easy of execution. —*Suite Moderne.* By C. H. Clutsam (Robert Cocks and Co.). This suite consists of a *Minuet*, *Passepied*, *Sarabande*,

and *Rigaudon*, severally conceived in the spirit which dictated the original forms of these dances. They are very playable, and will present few difficulties to pianists of average executive ability. —*Norwegian Boatmen's Song.* By G. Lardelli (Edwin Ashdown). Pianists in search of easy and melodious music may be recommended this unpretentious composition, which decidedly presents the bright side of boatmen's lives. —*Folle Farine, Danse piquante*, by T. H. Frewin (Charles Woolhouse), justifies its descriptive sub-title and is attractive light music. —Of two studies, respectively entitled *Il Penseroso* and *L'Allegro*, composed by Clement Harris (Metzler and Co.), the latter is likely to meet with most favour, not only because it is easier, but because if well played it would form a brilliant and expressive piece. —*Forest Scenes.* By M. Schyralski (Agate and Co.). These are three in number and are severally entitled "Springtime," "Midsummer's-day," and "Autumn leaves." They are well written and will repay any practice they may require for their due performance. —*Four Short Pieces*, by Walter Bloxham (Charles Vincent, 9, Berners Street), are expressive and of moderate difficulty. The first, entitled "The Request," suggests doubt as to what the answer may be. The second, called "Pleading," urges its suit in a manner that indicates the "eternal masculine." No. 3, "Hoping," seems to imply confidence, and the coquettish nature of No. 4 is indicative that "the answer" is given by a lady.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE St. James's Choral Society gave, at the end of April, its seventh concert in the Public Buildings, Handsworth, in the presence of a large and appreciative audience. The chief piece in the programme was Gade's cantata "The Crusaders." The chorus was well balanced, and good service was rendered by the principals, who included the following: Miss Aimée Wathen (soprano), Mr. W. Molineaux (tenor), Mr. H. England (baritone), Mr. B. Nock and Miss Cleobury were responsible for the accompaniments, which were given on an American organ and pianoforte. Mr. R. Richards conducted.

The Warwick Musical Society gave a concert in the Shire Hall, under Mr. W. H. Bellamy's conductorship. The programme included Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise." The soprano music was taken by Miss Clara Monteith; the tenor being Mr. Albert Collings (Christ Church, Oxford), and the bass, Mr. R. A. Grant (Wells Cathedral). There was a full band and chorus. The performance was of much interest and excellence.

The Birmingham Choral and Orchestral Association gave a performance of Mendelssohn's "Elijah" in the Town Hall, on Saturday evening, April 23. Although late in the season, the concert attracted a large audience. Mr. Joseph H. Adams conducted and had a well balanced chorus and fairly good orchestra under his direction. The principals included two artists who had not been previously heard here. These were Madame Asher Taylor (soprano) and Mr. Tom Child (tenor). Miss Madge Robottom, our local contralto, made a successful *début* on this occasion as an oratorio singer, and Mr. William Evans again proved himself an admirable and powerful exponent of the part of *Elijah*. Mr. C. W. Perkins occupied his customary post at the organ.

The Birmingham Amateur Orchestral Society gave a concert in the large Lecture Theatre of the Midland Institute, on the 5th ult., under Mr. George Halford's conductorship. The orchestra of over sixty performers included a small contingent of professional players. The programme included Svendsen's second Symphony in B flat (Op. 15), which was given for the first time here in its complete form. The novelty of the evening was the Symphonic Poem "Steppenskizze," by Borodin. The other purely orchestral pieces consisted of Tchaikowsky's "Tema con variazioni," from the Suite, Op. 55; Saint-Saëns's Prelude for strings, "Le Déluge"; Hamish MacCunn's Overture, "The Land of the Mountain and the Flood"; and the

March from Berlioz's "Faust." The vocal portion of the programme was entrusted to Miss Gwen Cosslett (soprano) and Mr. Ivor Foster (baritone).

The musical *matinées* in connection with the Royal Society of Artists are becoming more popular from season to season, and are now looked upon as a regular local institution. Mr. Oscar Pollack, the musical director, has been fortunate in securing a large number of vocalists and instrumentalists, and the programmes have been throughout of an artistic and varied standard.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The chief musical event of the month was the performance, on April 30, by the Bristol Choral Society, of Berlioz's "Faust." The extraordinary work was finely interpreted, if not quite perfectly, by the choir and band of 600 members. The singers unfolded the intricate choruses with freedom, unity, and expression. The principal vocalists were Madame Emily Squire, Messrs. Branscombe, Andrew Black, and Montague Worlock, who excellently discharged their duties. The band splendidly played the Hungarian March and the Ballet of Sylphs, and the former was encored. Mr. Riseley conducted with his customary watchfulness. The concert brought to a close the most successful season the Society has had.

The tasteful singing by 600 juveniles of part-songs and other pieces, under the direction of Mr. G. T. Cooke, at the Bristol Band of Hope Union annual festival, on the 2nd ult., is deserving of record.

On the 14th ult. the Bristol and Clifton Philharmonic Society, a young body, gave its concluding concert of the season. The choir creditably sang Schubert's "Song of Miriam" (the soloist being Miss Lucile Hill), Gade's "Spring's Message," and two part-songs by Edward German. The band played Mendelssohn's "Athalie" Overture, Beethoven's "Egmont" Overture, and his "Emperor" Concerto, with Miss Gertrude Peppercorn, a remarkably clever girl, at the pianoforte; Raff's "Fest" March, and an arrangement of *Walther's* "Preislied" from Wagner's "Meistersinger," the solo violinist and harpist being Mr. Harold Bernard and Miss Florence Lane respectively.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

At the Mansion House concert, on the 12th ult., in aid of the distress in the West and South of Ireland, a very large audience assembled, and a substantial sum was added to the Relief Fund. A most attractive programme of music was admirably rendered by the following artists: Miss Lucy Ashton Hackett, Miss Shellard, Miss Alex Elsner, Mr. Walter Bapty, Mr. J. F. Jones, and Mr. Charles Kelly (vocalists), Mr. Harry Charles (pianoforte), Signor de Angelis (violin), and Herr Bast (violoncello). The Dublin Glee Singers, under the direction of Mr. Joseph Seymour, were cordially received after their Belfast victory, and their selections were heartily applauded, especially Mr. Seymour's choral setting of "Savourneen Deelish." The band of the Dublin Metropolitan Police, conducted by Mr. James Conroy, played during the intervals, and the entire concert was under the direction of Dr. T. R. G. Jozé.

The Leinster Section of the Incorporated Society of Musicians held its annual conversazione at the Antient Concert Rooms on the 14th ult. A large number of visitors were entertained, and the following compositions by members of the Section were included in the musical programme: Motet, "O Domina mea," by Dr. Joseph Smith; Sonata for violin and pianoforte (Op. 32), by M. Esposito; two quartets for male voices, by Dr. T. R. G. Jozé; song, "The coming of Spring," by Dr. J. C. Culwick; and a string quartet, by Herr Bast.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The eleventh concert of the Norwich Orchestral Union was made more than usually interesting by the production,

for the first time in Norwich, of the incidental music composed by Mozart for an historical drama, "Thamos, King of Egypt," a work which, from the weakness of the libretto, had but slight success upon its production in 1790; but the three noble choruses written for the work are well known to musicians, as adapted for church use under their Latin titles: "Splendente te, Deus," "Deus, tibi laus et honor," and "Ne pulvis et cinis." The work consists of five *entr'actes* or interludes and the three choruses already named. It must be admitted the Orchestral Union, carefully conducted by Mr. Ernest Harcourt, was somewhat overweighed by the music, although the Society deserves the thanks of local musicians for the opportunity afforded them to become acquainted with the composition. A series of connective readings, which had been specially arranged for the occasion, were recited by Miss Florence Burton, and added considerably to the interest of the audience. We understand these are likely to be incorporated with any new edition of "Thamos, King of Egypt," that may appear. Mr. Kingston Rudd and Mr. Arthur Bent were heard with much delight in Dussek's charming Sonata in B flat for pianoforte and violin, the piquant *Rondo* being especially welcome. Miss Charlotte Dickens introduced several songs in good style, sundry overtures and part-songs completing a too lengthy programme.

The second concert of the season under the auspices of the Norwich "Gate House" Choir was given in Noverre's Room, on the 5th ult., with signal success. The chief feature in the programme for the choir was Weber's tuneful cantata "Three Seasons," which includes a happy combination of solo and choral numbers. The solos, taken by members of the Society, were sung with much taste and effect, while the choir did ample justice to the choruses. Specially good work was also done in several part-songs, the careful training of Mr. Kingston Rudd, the conductor, being noticeable in the gradations of tone produced. The services of Mr. Aldo Antonietti, one of our youngest violinists, had been engaged, who, in addition to playing two movements from Lalo's Concerto Russe (Op. 29) and Wieniawski's "Souvenir de Moscow" with startling vigour and grace, also joined Mr. Kingston Rudd in Beethoven's Pianoforte and Violin Sonata in G (Op. 30, No. 3), with the result that a fine performance of the work was rapturously applauded at its close.

The ninety-fifth concert given by the Norwich Philharmonic Society took place at Noverre's Room, on the 18th ult., and proved a great success, more taste and refinement being exhibited by the members of the band than has usually been noticeable. The feature of the concert was Miss Mary Noverre's (late Norfolk Scholar at the Royal College of Music) rendering of Max Bruch's Violin Concerto (No. 1) in G minor with orchestral accompaniment. No professor of the instrument should undertake this work unless prepared to combat with the difficulties with which it bristles, and happily Miss Noverre's teaching and intelligence enabled her to overcome them without trouble, while the orchestra ably backed her efforts. Songs were contributed by Miss Edith Rema and Mr. W. R. Gurley, the latter an amateur recently imported into Norwich.

The thirty-ninth concert of the Great Yarmouth Musical Society was given in the Town Hall on April 22. Greater interest than usual was felt in the event from the fact that Sir Hubert Parry had consented to conduct his "Ode on St. Cecilia's Day." In anticipation of this event, Mr. Haydon Hare, the Society's energetic conductor, had prepared both choir and band with more than usual care, so that Sir Hubert was able to speak of the performance as excellent in every way. Miss Agnes Nicholls and Mr. Dan Price were responsible for the solos contained in the work.

The East Dereham Choral Society gave a concert in the Corn Hall on April 27, conducted by Dr. Horace Hill. A selection from the "Creation" filled the first half of the programme, the soloists engaged being Miss Amy Rayson, Miss May Seiber, Mr. Sawford Dye, and Mr. E. Freeman. The accompaniments were provided by Dr. Bunnett and Mr. H. G. Himson (pianoforte), with Mr. A. R. Lowne at the harmonium.

The new organ erected in New Buckenham Church, by Messrs. Samuel and Twyford, was opened at a special

service, on April 22, by Dr. Edward Bunnett, the sermon being preached by the Lord Bishop of Thetford. The greater part of the cost was defrayed by S. L. Cocks, Esq., of Diss, father of the present vicar of New Buckenham, and a member of the firm of Messrs. R. Cocks and Co., whose progenitors were intimately connected with the parish.

It speaks well for musical culture when Haydn's "Creation" can be attempted, aye, and creditably performed, in a small town like Hadleigh, Suffolk. On the 11th ult. this was accomplished in the fine Parish Church by the Hadleigh Musical Society, conducted by Mr. J. C. Coldwell. The soloists were Master Willie Child, Master Henry Evans, Mr. Sadleur Browne, and Mr. Charles Hinchliff. With the help of Mr. G. E. Pratt at the organ, the band and chorus gave a good account of their share in the work.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual meeting of the Liverpool Philharmonic Society was held on the 10th ult., under the presidency of Mr. John Wilson, when the balance-sheet showed a highly satisfactory state of finance. The customary twelve concerts are to be given next season, but no information was accorded as to the music to be performed.

What is always an interesting event and an important one in the eyes of many thousands of persons in this city, as well as of a still larger number in the principality of Wales, of which Liverpool is continually spoken of as the metropolis, took place on April 27. It has been customary for the Welsh Presbyterians to muster annually in vast numbers at their psalmody festival in Hengler's Circus, and on the occasion in question 1,500 choristers and an orchestra of fifty performers put in an appearance. The conductor was Mr. David Jenkins, of Aberystwith, and the singers had been recruited from the choirs of the following Presbyterian churches: Prince's Road, Chatham Street, David Street, Fitzclaremont Street, Netherfield Road, Crosshall Street, Anfield Road, Newsham Park, Walton Park, Peel Road, Holt Road, Webster Road, Stanley Road (Bootle), Parkfield (Birkenhead), Liscard Road (Egremont), Chester Road (Rock Ferry), Portland Street (Southport), New Brighton, Garston, Waterloo, Huyton Quarry, and West Kirby. The singing was, on the whole, excellent, and the effect when the enormous audience united with the choirs in singing some of the traditional tunes of the Connection was impressively grand.

The most recent event to be recorded in the way of regular concerts is that of the performance of the Goossens Choir, on April 26. It is three or four years since this organisation was formed, and it has since then been its business to study and commit to memory several of those extensive choral compositions which, familiar enough to musicians in certain parts of the European continent, are, unfortunately, but little known in England. Among these may be recorded Gevaert's "Exiles of Erin," Riga's "Hymn of Life," and Deneffe's "Nocturne," which found a place in Mr. Goossens's latest programme. Absolute perfection of phrasing and intonation as well as the most intensely delicate gradations of expression are attributes of the choir under notice, though the conditions of memorising every note, word, and detail means the accomplishment of a task of no ordinary difficulty.

On the 3rd and 9th ult. respectively were given the two last recitals of Beethoven's sonatas by Mr. Steudner-Welsing, who accomplished the feat of playing the entire series from memory, not only without a single slip, but with the most masterly technique and perfection of appreciation. Such performances are but rarely given, and those in question proved of the highest interest, both from the educational view taken by students and the probably larger number of the general amateur order of auditors who attended Mr. Welsing's cycle.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE recently concluded visit of the Royal Carl Rosa Company has been unusually pleasant and instructive to the

keen lovers of the lyric drama, although possibly not so profitable to the managers as was anticipated. The Company was never in such good form as at present, or so satisfactory to those who appreciate an all-round completeness rather than the predominance of some all-absorbing star. The band is immensely improved; the wind being decidedly good and the strings, perhaps, as full as could be afforded, and under the direction of either Herr Eckhold or M. Jacquinot the music flows on with delightful smoothness. The fresh-voiced choir yet needs somewhat of the drill of the stage manager; although there remains but little of the old stolid indifference to what is going on in front of the grouped singers however tragic the scene may be. Among the principals still, one or two seem to think that very slight vocal ability is needed in combination with a power to move about the stage in a self-possessed manner; and there are still one or two who imagine that dramatic action consists in waving the arms about in a manner suggestive of swimming, alternately with a clapping of the breast as though suffering from some spasmodic pain. There is a fair supply of tenors, including Messrs. Brozel, Salvi, and Cunningham, an ample list of qualified baritones, among whom Mr. Lemprière Pringle yet remains, and Mr. Charles Tilbury evidently intends to come more and more to the front, as a powerful and well-attuned voice and distinct enunciation entitle him to do. Among the sopranos are two or three intelligent young singers, especially Miss Bessie Macdonald, who is a model *Marguerite* ("Faust"), and in the *Margarita* of "The Martyr of Antioch" was perfectly charming; her acting, singing, and facial expression all showing keen musical and dramatic instincts of high order. The only misgiving one could have concerning Miss Macdonald's future is caused by some dread lest her physical endurance may not be equal to the demands made upon it. Miss Kirkby Lunn has been most useful, and, after experience of some of her predecessors, has been as acceptable as indefatigable. In spite of some drawback in the mode of production, which her tutors should have prevented and which may endanger the permanence of her voice, she sings with intelligence and acts with a freedom which must increase with greater experience of stage requirements.

Each visit of the Royal Carl Rosa Company is marked by the production of some works fresh to a provincial audience, and this time three novelties have been presented. Sullivan's "Martyr of Antioch" has been so seldom given in the concert-room that any chance of listening to its charming music is extremely welcome; and whatever slight lack of dramatic action there may be—and it is slight indeed—was more than atoned for by the added spectacular attraction. Those who saw and heard Miss Macdonald as the heroine will not fail to avail themselves of any opportunity of renewing the pleasure.

A description of "Tristan and Isolde" is not needed. By this time the plot is well known to most students, and limits of space forbid any attempt to discuss the propriety of the composer's method, or whether he was indeed able, in "Tristan," to cast himself "fearlessly into the waves of the great sea of music" and to "spread melody boldly out, that it may flow like an unbroken stream through the whole work." In the representation of the opera, Mr. Tilbury, as *Kurwenal*, was admirable, Miss Lunn was most useful, while in the larger parts of *Tristan* and *Isolde* Mr. Brozel was not inefficient and Miss Rita Elandi was decidedly overweighted.

A little timidity, perhaps, it was which prevented the introduction of "Diarmid" till the penultimate night of the season. The first opera of Mr. Hamish MacCunn failed to seize upon the public taste through an unbroken simplicity which became monotonous; and, in his second effort, the composer seems to have been determined not to suffer through a similar weakness. Incidents of startling nature are crowded in—incursions of Norsemen, visions of Walhalla, of Freya, of hobgoblins, gnomes, fairies, and of all sorts of apparitions.

The libretto of the Marquis of Lorne is, like that of "Tristan," founded upon the intrigue of the hero with the wife of the King, and has, therefore, somewhat of the unsavoury odour of the present fashion. *Fionn*, the deceived monarch, is not forgiving, like the *King Mark* of the other tale; but instead of a long and tiresomely

reproachful sermon, proceeds speedily to a mean revenge upon his betrayer, and causes him to be wounded in the only place not rendered invulnerable by the Northern gods. On reading the plot it seems as though a second edition of the Wagner opera were inevitable; but whatever may be the shortcomings of "Diarmid," Mr. MacCunn is deserving of warm thanks for having refused to imitate the now popular master. There are two or three little bits the repetition of which excites a suspicion of some Wagnerian treatment, such as the phrase following the last utterance of *Eila*—*King Fionn's* love-sick daughter—which is taken from the opening of her first song; and a peculiar consecution of chords, originally appearing at the close of the first chorus, and afterwards in the "Waltz of the Fairies"; but the situations are so different that no special significance could be attached to the quotation. All those familiar with the songs of the composer well know how often a melody which commences naturally loses its simplicity by some odd twist of the tune, or by its wandering through some strange and forced harmonies; and the same perversity characterises so much of the writing in "Diarmid," as to cause the fear that Mr. MacCunn may be possessed by a feeling of contempt for that consistency of purpose which lies as the basis of true satisfaction in art. There are moments when the listener begins to congratulate himself upon having seized hold of a strain which may serve as a warp running through a well-woven fabric; but the thread breaks and he is thrown back among chromatic scales, among crude chords of the diminished seventh, or into sequential streams which often (unlike most streams) flow upward, rising with a persistent mannerism by successive semitones. A great deal of the scoring is clever, but very unhelpful to the singer, and ineffective through the very skilfulness of its complication. There are two—and, I fear, only two—movements which will survive: *Eila's* ballad, "Heavy is thy burden," and the sprightly little duet in the fourth act, "The cherry and the rowan."

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

ON Wednesday, April 20, Mr. Elgar's cantata "King Olaf" was given in the Town Hall, Middlesbrough. Madame Duma, Mr. Lloyd Chandos, and Mr. W. Thornton were the soloists, the chorus and orchestra being that of the Middlesbrough Musical Union, Mr. Kilburn conducting. An arrangement had been made whereby the district was to have had the honour of a visit from the composer, who was to have conducted his own music; but illness, combined with great pressure of work, chiefly in connection with the new cantata ("Caractacus") for the Leeds Festival, rendered this impossible. It is hoped, however, that this visit is only postponed until another season. As in other places, the effect produced by "King Olaf" was of a most vivid kind, and further knowledge of this composition tends more and more to the recognition in it of those qualities of lengthy popularity and genuine musical merit, which are unfortunately none too common in the works of contemporary composers. Wagner once said: "Without melody there is no music," and the dearth of true tune is the bane of many of the works of our time. Mr. Elgar is not, however, afflicted with any such "melodic dryness." He is no mere "passage" writer; nay, rather does he so revel in tunelessness that the mind is at times somewhat bewildered by the mazes of melody which crowd his score. Many a page of "King Olaf" will attest the accuracy of this statement. In free and spontaneous flow of ideas he reminds one of Dvorák, while in the happy and unstrained use of *Leitmotive* he displays a power not unworthy of the great Bayreuth master himself. This is high praise, but that it is by no means exaggerated is clear from the universal approval which has been accorded to "King Olaf."

At Bishop Auckland, Mr. Elgar's excellent setting of our old English legend "The Banner of St. George" was performed by the Auckland Musical Society, under Mr. Kilburn, on Thursday, April 21, and produced a marked effect. The brilliant orchestration, combined with genuine tunefulness which characterises this little work, ought to make it a universal favourite. In few modern pieces of its

convenient dimensions do we find so grateful a combination of qualities. The parts for the several voices of the chorus are well distributed; all have something to do which is at once effective and pleasant to the performance, and the artistic result is entirely satisfactory. In addition to "St. George," Bach's cantata "My spirit was in heaviness" was also given on this occasion. This was the first time that one of Bach's shorter works has been given here, and the quaint and classic beauties of the music were highly appreciated. Madame Duma and Mr. Charles Tree were the soloists, and the Rev. L. Wilkinson and Mrs. Walton took part in the quartets. Mr. Theo. Hornung and Mr. W. Wilkinson assisted in the accompaniments.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE past season in Sheffield has been a busy and profitable one. Financial success has attended almost every concert venture, a result due, no doubt, to the prosperous condition of trade. Next season will see some important developments in one or two of the existing musical societies of the city. Already the forthcoming festival is casting its shadow before. The various committees have been formed and one or two composers of the first rank have been approached with regard to a new work.

The Spring concert of the Amateur Musical Society took place on the 3rd ult., when Mr. Frederick Corder's fine cantata the "Bridal of Triermain" occupied the first part of the programme. This beautiful work had been performed by the Society ten years ago, and its marked success on that occasion justified its repetition. Mr. Schollhammer conducted, his assistants being Mr. J. W. Phillips (organ) and Mr. J. Peck (leader). The principals were drawn from the ranks of the Society.

The Amateur Instrumental Society closed its twenty-sixth season with a successful concert on the 5th ult. Under Dr. Henry Coward's direction, Mozart's "Jupiter" Symphony was accorded an intelligent and thoroughly enjoyable interpretation. The players were equally excellent in Brahms's "Academische Fest-Ouverture," which proved the feature of the concert. Mr. J. T. Hill led the orchestra. The vocalists were Miss Ada Freeman and Mr. F. Shimeld.

The Male Glee and Madrigal Society gave its second concert in the Music Hall, Surrey Street, on the 10th ult. The Society, which numbers about fifty voices, includes most of the leading church choristers of the city. The refined and altogether admirable character of the singing at the concert augurs well for the permanence and progress of the organisation. Mendelssohn's "To the Sons of Art" had a vigorous and well shaded rendering, while in Pearsall's madrigal, "The River Spirit's Song," the sustained singing was admirable. Hiles's "Hushed in death," Horsley's "By Celia's Arbour," and half-a-dozen shorter pieces were also successfully given. Dr. Heinrich Pudor, a clever violoncellist, and Mr. J. A. Rodgers, played solos on the violoncello and pianoforte respectively, and Madame Cann de Saint-Allais sang airs by Massé and Faure with much charm and skill. Mr. J. A. Rodgers conducted.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

AN important event at the Opéra was the *début*, on the 9th ult., of Mlle. Delna in Meyerbeer's "Le Prophète." Her assumption of the part of *Fidès* proved in every way worthy of the reputation of this celebrated vocalist, while demonstrating once more the surprising versatility of her talent. It was a veritable triumph for the artist, and endorsed as such by her audience. The performance generally (the work has not been given here for some six years) was an excellent one, with Madame Bosman, M.M. Alvarez, Tournets, Gresse, Berthet, and Cabillot completing the cast. The *première* of "La Cloche du Rhin," M. Rousseau's new opera, was announced to take place at the end of last month.

M. Vincent d'Indy's "Fervaa" was given for the first time at the Opéra Comique on the 10th ult. This opera,

as readers of THE MUSICAL TIMES are aware, has already been produced in Brussels, and was therefore not unknown to some of our critics here; its production in Paris, however, was an event of special importance in the estimation of a certain number of musicians who look upon M. d'Indy as the head of their school. Let it be said at once that there can be no question whatever of M. d'Indy's very considerable talent. At the same time, it seems doubtful whether his present work will succeed in gaining the appreciation of the public. An accumulation of scientific devices, however remarkable from the musician's point of view, is less calculated to strike the auditor than spontaneous musical inspiration, the outcome of emotion, and therefore communicative. The composer of "Fervaal" is supposed to be a follower of Wagner, and he has certainly always shown himself one of the most fervent admirers of that master. Nevertheless, his present score is characterised, not unfrequently, by a want of animation far removed from the penetrant harmonies of the Bayreuth master. Where the influence of the latter shows itself preponderant appears mainly in the analogy of certain situations. Those well acquainted with Wagner's music-dramas meet with similarities in the plot of "Fervaal" which cannot fail to impede their interest in its development.

There are some fine choruses in the second act of powerful, sonorous effect, while the third act is remarkable for amplitude of expression and real grandeur of conception. To sum up, "Fervaal" is undoubtedly a remarkable work which does honour to the French school; while as to its place in the history of the lyrical drama, it must be looked upon as the result of Wagnerian influences rather than as a new departure in its development. The interpretation was an excellent one, with Madame J. Raunay, MM. Imbart de la Tour and Beyle in the principal parts; choristers and orchestra grappled well with the difficulties which abound in the score. M. Carré, the new director, has spared no efforts in the mounting of the first new work brought out by him, the scenery, particularly that of the mountains of the Cévennes, being greatly admired.

The season of the grand orchestral concert institutions has come to a close. Only M. Colonne continues to offer some attractions to amateurs by way of extra performances at popular prices, in which have been included Berlioz's "La Damnation de Faust," also a new vocal composition by M. Saint-Saëns, "Le Lever du Soleil," interpreted by Madame Heylon, and the re-appearance, after his American tour, of M. Raoul Pugno. Pianists' appearances in the concert-room are, however, still numerous, and the recitals given by Mr. Harold Bauer, MM. de la Borde, Risler, Foerster, Madame Roger-Miclos, and others continue to be well attended. At the concert given by M. Viardot, on April 28, a considerable portion of the programme was devoted to the *mélodies* of M. René Lenormand, which the audience, numerous as always at M. Viardot's concerts, greatly appreciated.

Under the title of "La Société des Concerts du Conservatoire de 1828 à 1897," a highly interesting volume has just been published here from the pen of M. Daudelot. It includes an essay on the history of symphonic music since the beginning of the present century, with the portraits of some noted orchestral conductors.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

MR. WALTER HENRY HALL, conductor of the Brooklyn Oratorio Society and organist and choirmaster of St. James's, directed an excellent performance of Gounod's "Redemption," in the Brooklyn Academy of Music, on April 18. Mr. Hall's chorus numbers 175 voices; he had an orchestra from New York, and the following soloists: Effie Stewart, Alice Merritt, Edith Miller, Theo. van York, and David Bispham. The chorus showed excellent training, the attack was precise, the phrasing intelligent, and the tone pure and well balanced.

The New York Oratorio Society, founded by Leopold Damrosch twenty-five years ago, has been giving a festival

in Carnegie Hall, New York City, in commemoration of the completion of its semi-jubilee. The performances extended over four days (April 12 to 16) and included some of the compositions which were given at the first concert in 1873, as well as Berlioz's "Damnation of Faust," Parker's "St. Christopher," and Mendelssohn's "Elijah."

The chief interest in the festival was centred in Professor Parker's "St. Christopher," which here received its first performance. The composer occupies the chair of music at Yale College and is organist and choirmaster of Trinity Church, Boston. His first oratorio, "Hora Novissima," produced some four years ago, was immediately recognised as a work of real merit, which placed Professor Parker in the front rank of American composers. In this earlier work Professor Parker kept within the lines of the old oratorio, dividing the composition into two parts with eleven distinct numbers, and employing the ecclesiastical style.

"The Legend of St. Christopher" is a dramatic oratorio cast in quite a different mould. There are three acts, with eleven distinct scenes, and several orchestral portions of considerable length. The story is that of a giant, *Offerus*, who desires to serve the greatest earthly monarch, and seeks *King Oriens* that he may be his slave; but upon finding that the *King* fears the *Devil*, renounces his allegiance and offers himself to the *Prince of Darkness*. Here again he finds he is not serving the master, for the *Devil* trembles before the *Cross*, and *Offerus* turns again to give his service to *Christ*. He is commanded to build him a hut near a rushing river which many cross in danger, and there do His service in carrying all safely over. In the night a child's voice cries "Offerus, wilt thou not bear Me across?" and *Offerus*, obeying the call, bears, unknowing, the *Christ Child*, and is baptised *Christopher*.

This story has been put into verse by Mrs. Isabella Parker, the composer's mother. Professor Parker has used characteristic phrases to a considerable extent, as was inevitable in a dramatic work, and in the portions devoted to *Offerus*, *Satan*, and the *Demons*, the music is most vivid in its portrayal. In the orchestral portions the style is very modern, yet there is reserve in the instrumentation, thus rendering the composer's devices generally clear and effective. But the finest portions of the work lie in the scenes where the composer is dealing with purely religious subjects and where the musical structure is more solid. There the mind is quite able to grasp the ideas as a whole, and one feels no confusion. For it must be admitted that where structure and a strong harmonic basis are sacrificed for dramatic reasons, there is always more or less incoherence unless the dramatic action is presented at the same time.

The performance, under the direction of Walter Damrosch, attracted many of the conductors and composers from neighbouring cities, among them Mr. George Chadwick, who gave "St. Christopher" at the Springfield Festival in May. The soloists were as follows: Emma Such, Van York, Ffrangcon-Davies, Ericsson Bushnell, and Harry Smith (boy soprano).

The second performance of this work took place at the Albany music festival on the 4th ult., under the conductorship of Mr. Elliot Schenck, with a chorus of 200 voices.

The third performance, and by far the best yet heard, took place at Springfield, on the 6th ult. The occasion was the tenth annual festival of the Hampden County Musical Association, and will remain a memorable one in the annals of that Society. The chorus, consisting of some 300 voices, admirably balanced, had been most carefully trained by its conductor, Mr. G. F. Chadwick; and the orchestra, from the Boston Symphony Orchestra, was in all respects as nearly perfect as possible. The composer conducted. The following was the cast: The *Queen* (soprano), Miss C. Maconda; the *King* (tenor), Barron Berthald; *Satan* (baritone), Gwylm Miles; *Offerus* (bass), D. Ffrangcon-Davies. Special mention should be made of Mr. Miles's rendering of the part of *Satan*, which was highly dramatic and effective. Mr. Davies was, of course, all that could be desired as *Offerus*, except for a slight liberty which he took at the end of one of his solos.

The work contains several lovely melodies, and whenever it can be given under such ideal circumstances as at Springfield it will without doubt receive a warm welcome. Why

does not some enterprising English conductor present this American novelty to his audience?

The eighth annual festival services of the Choir Guild of the Diocese of Long Island were held on Wednesday, the 11th ult. The morning service, with choral celebration, was held at St. Ann's Church, under the direction of Mr. E. I. Horseman, Jun. There was a fair attendance and the service was carefully rendered. The evening service with the united choirs, numbering upwards of 400 voices, took place at Garden City Cathedral. Dr. W. H. Woodcock conducted. Mr. Frank Wright presided at the organ, and the voices were further supported by cornets, trombones, drums, and pianoforte; the latter played by Mr. E. I. Horseman, Jun. The service consisted of Sir G. C. Martin's Magnificat and Nunc dimittis in B flat, with organ and brass; very well rendered with the exception of the quartet. The anthem was "I beheld, and lo" (Elvey). "But who may abide" was sung while the offertory was being taken, and immediately after the three following anthems were sung: "Prepare ye the way" (Garrett), "By Babylon's wave" (Gounod), "Hail, gladdening light" (Martin). Stainer's magnificent Recessional "The God of Abraham praise" brought the service to a close. The Right Rev. Bishop Littlejohn attended, with a goodly gathering of the clergy.

Dr. Woodcock is to be congratulated on the excellent work done by the combined choirs. We understand that very little time was allowed for rehearsals, and that most of them were personally conducted by Dr. Woodcock. A pleasing departure from the usual course was the presentation of one of the handsome festival books, printed by Novello and Co., Limited, to each of the subscribers. A word of praise is due to Mr. Wm. Nungesser and Mr. T. R. Phillips for the capital way in which all the arrangements were carried out.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE most important musical event of the past season in Montreal was the Festival of the Philharmonic Society, which took place on April 12, 13, and 14. As on this occasion the Society celebrated its coming of age, extraordinary preparations had been made to render the concerts worthy of such a notable event. The choral works performed were Berlioz's "Damnation of Faust" (third time by the Society) and Gounod's "Romeo and Juliet," the other two concerts being devoted to miscellaneous selections. To fitly celebrate the Society's majority, the services of the late Anton Seidl and his orchestra of forty-eight had been engaged to accompany the choral works and to give two orchestral concerts. The subscribers and the public generally were looking forward with great enthusiasm to the full enjoyment of these great works, when the Society's chorus would be supported by such a renowned orchestra, when, only a fortnight before the festival, the news of Mr. Seidl's awfully sudden death reached Montreal. Mr. Seidl was well known here, and the announcement of his death called forth the sincere grief of all lovers of true music in this city. For some time it was feared that the festival would have to be postponed, but Mr. Henry P. Schmidt, concert-master of the orchestra, took the baton. The appointment was a happy one, for Mr. Schmidt led his forces through the selections constituting the instrumental concerts with signal ability.

The chorus numbered 200, and, though smaller than in former years, the parts were more equally balanced, and it is not too much to say that its work was in all respects worthy of the great occasion. Madame Sapio had a favourable opportunity in the rôle of Juliet to exhibit her grand voice, and she fairly electrified her audience in the Waltz Song. She was ably supported by Mr. George Leon Moore as Romeo, and Mrs. Helen Warren as Gertrude and Clemente Bologna as Friar Lawrence were very acceptable. Madame Rivé King was the pianist at the orchestral concerts, her principal effort being Rubinstein's Concerto in G minor, which she executed with great brilliancy.

MESSRS. PERCY PITT and T. H. Frewin, two members of that band of earnest and gifted young composers who are working quietly but steadfastly and successfully to regain for England a foremost position in the world of creative art, gave a concert in the Queen's (Small) Hall on April 28. The most important novelty was a Violin and Pianoforte Sonata in G by Mr. Frewin, which was well played by the composer and Miss Adela Verne. This proved a little disappointing in that, by the side of much excellent music, often rising to moments of considerable exaltation and impressiveness, there were found passages where the composer's flight seemed to droop. Thus the opening theme of the first *Allegro*—a broad phrase of a heroic stamp—gathers strength and importance as the movement proceeds, and so long as the composer is thus in the 'Ercles vein we follow him with interest and enjoyment. It is in his quieter moods that he seems to need greater concentration and a more pronounced individuality. The *Finale* is a tuneful, flowing *Rondo*, in which the composer's excellent musicianship secures the requisite continuity and homogeneity without effort. Mr. Frewin's other compositions were a Hungarian Rhapsody for the flute (played by Mr. Fransella) and a number of songs of a tuneful and popular kind. Mr. Pitt's contributions to the programme were three artistic pianoforte and two violoncello pieces, besides five songs. Of these we would single out for special mention a very fine setting of Verlaine's "Silence," a serious, noble song, extremely chromatic, but written in masterly style. A "Mélodie païenne" (words by Ch. Guérin) was equally good, though of a very different character, thus serving to display the gifted composer's versatility. Mr. Frewin played a number of violin solos, Mr. W. H. Squire was the violoncellist, and Miss Mabel Berrey and Mr. L. Frölich were the vocalists.

THE Bermondsey Settlement Choral and Orchestral Union must be congratulated on the artistic success obtained by the introduction at the local Town Hall, on April 28, of such modern compositions as Sir Hubert Parry's "Blest Pair of Sirens," Dr. C. Villiers Stanford's "The Revenge," and Sir Frederick Bridge's "The Flag of England." These popular works were sufficiently contrasted, both in sentiment and in musical treatment, to evoke interest in each, and in every respect the result was highly satisfactory. The three compositions go well in one programme and make a good show of current British choral production. The orchestra and choir, totalling nearly 200, illustrated the dignity of Sir Hubert Parry's work quite as felicitously as they caught the patriotic fervour of the other two invigorating pieces. Evidently the performers enjoyed their grateful task as fully as did the listeners. Sir Frederick Bridge, who was enthusiastically received, conducted "The Flag of England," but the remaining pieces were given under the capable direction of Mr. John E. Borland. Vocal pieces were contributed by Miss Helen Jaxon, Miss Laura Pearson, and Mr. Robert Grice; and Miss Pattie Wildman played Sterndale Bennett's Pianoforte Concerto in F minor.

THE Victoria Madrigal Society, in reproducing gems of part-music in which through successive ages England has been so rich, deserves hearty encouragement. At St. Martin's Town Hall, on the 13th ult., Dr. G. Stanley Murray again led his well-trained and zealous singers through a choice selection of old and comparatively new compositions instinct with ingenuity and taste. Notable examples of the earlier school were Morley's "Now is the month of Maying," Wilbye's "Flora gave me fairest flowers," and Weelkes's "As Vesta was," compositions affording a severe test of the capabilities of the executants. To each piece justice was done, the more intricate passages being firmly taken up and smoothly sung, while the indicated effects of light and shade were carefully observed. The nineteenth century was represented by Mendelssohn, Gaul, Leslie, Murray, and others, with dainty pieces, in the rendering of which conscientiousness was as apparent as musical efficiency. A "Scottish War Song," by Blanchard, was given with dash and impulse. Madame Lilla Harrison and Mr. A. H. Gee, with songs, and Miss H. Sarse, with pianoforte pieces, interspersed the part-music.

A LARGE audience of pupils and guests assembled at the Royal Normal College, Upper Norwood, by invitation of Dr. F. J. Campbell, to hear a recital given by a blind

pianist from Boston, Mr. Edward Baxter Perry, who has achieved much fame in the States. Remarkable warmth and refinement, especially in the treatment of Chopin, have earned for Mr. Perry in his native country the title of "the poet among pianists." His accuracy, command of technique, delicate phrasing, and scholarly methods would be remarkable in any player. Dr. Campbell was Mr. Perry's first pianoforte teacher in Boston, thirty years ago. Later he studied with Kullak, Pruckner, Liszt, and Clara Schumann, and during the last ten years he has given about 1,300 recitals in the United States. At the special request of Mr. Perry, the choir of the Royal Normal College opened the recital with Benet's grand old madrigal "All people now are merry," written in honour of Queen Elizabeth.

MISS GWENDOLYN TOMS, Mr. Jasper Sutcliffe, and Mr. Arthur Williams commenced a series of three chamber concerts at the Queen's (Small) Hall on the 10th ult. The concerted pieces were Brahms's D minor Violin and Pianoforte Sonata (Op. 108) and the same master's B major Trio (Op. 8). Of the former placid work, a refined but somewhat too placid performance was given, so that the calm serenity of the music ran great risk of being mistaken for dullness. The trio suited the young artists much better, and their playing of this splendid work was thoroughly artistic and enjoyable. Miss Toms chose for her solos three studies (in thirds, sixths, and octaves) by Chopin, which she played with beautiful touch, great fluency, and delightful purity of style. Mr. Williams gave a fairly successful performance of a violoncello sonata by Locatelli, and Miss Maggie Purvis sang songs by Brahms and Liza Lehmann to the satisfaction of a portion of the audience.

THE West Hampstead Choral and Orchestral Society closed its seventh season, on the 4th ult., with a performance of Cowen's "St. John's Eve," at the West Hampstead Town Hall. The artists were Miss Emily Davies, Madame Marian McKenzie, Mr. Ager Grover, and Mr. Francis Harford. It was the most successful concert which has hitherto been given by this Society, the choruses being sung with excellent precision and attack, the more subdued numbers being rendered with much finish. The second part was miscellaneous, Madame McKenzie being very successful in Backer's "Lovely May," whilst Miss Adela Weekes obtained an encore for a clever recitation of Dickens's "Miss Pecksniff's Conquest." Mr. W. N. Barron proved an efficient accompanist, and Mr. Edward G. Croager contributed a pianoforte solo in addition to his duties as conductor.

MR. A. R. MUSGRAVE was again enabled to turn his choral society to account by reviving Cowen's early cantata "The Rose Maiden," at a concert at the Steinway Hall, on the 2nd ult. On the whole, the chorus, numbering about a hundred, sang creditably, bringing out most of the points of the melodious composition. They were specially successful in the animated number "'Tis thy wedding morn.'" For the accompaniments there was a small force of strings and wood, together with a pianoforte and organ. Miss Edith Serpell gave the soprano solos with taste and judgment. Madame Belle Cole's assistance was of the utmost value, and thorough fitness for the duties assigned to them was displayed by Messrs. Mandeno Jackson and Arthur Barry. Mr. Musgrave conducted with skill and energy.

A BRILLIANT performance, partaking of a festival nature, of Sterndale Bennett's "May Queen" was given at the Alexandra Palace on Saturday afternoon, April 30, the soloists being Madame Lilla Harrison, Miss Maud Baker, Mr. Harry Stubbs, and Mr. R. E. Miles, all of whose efforts met with very cordial appreciation. The freshness and beauty of the work were greatly appreciated by an immense audience, several of the numbers being redemanded. The choruses were finely sung by the Alexandra Palace Choral Society, a splendid body of voices, numbering about a thousand, equally good in attack and in quality of tone, and gathered together and trained by Mr. Henry J. Baker, who ably conducted. Mr. Alexander Griffin rendered valuable assistance at the organ.

THE performances in connection with the musical festival of the Lower Rhine, taking place this year at Cologne during Whitsuntide (29th to 31st ult.), included on

the first day: Double chorus "Nun ist das Heil" (S. Bach), Seventh Symphony (Beethoven), and Handel's "Deborah" (Chrysander edition). On the second day: Ninety-eighth Psalm (Mendelssohn), C major Symphony (Schubert), and Berlioz's "Faust." On the final day: Brahms's "Schicksalslied"; Overtures, "Die Meistersinger" and "Oberon," Richard Strauss's "Eulenspiegel," excerpts from "Götterdämmerung," the *Finale* from "Fidelio," and the customary vocal and instrumental solos. Professor Wüllner, of Cologne, was the principal conductor.

THE South Hampstead Orchestra held its thirteenth annual concert on the 24th ult., at St. James's Hall. Tchaikowsky's Fifth Symphony severely tested the efficiency of the players, but with the exception of occasional hesitancy of attack and an awkward slip among the violins in the final movement, the performance was free from serious fault. Both the second and third sections—respectively the *Andante* and the *Valse*—were rendered with notable delicacy and point. Mr. A. J. Slocombe's execution of the solo part of Brahms's Violin Concerto was marked by facility and judgment. The vocalist was Miss Beatrice Spencer, who sang in finished style Mozart's aria "Zeffiretti lusinghieri." Mrs. Julian Marshall again displayed decision and rare intelligence as conductor, and the lighter string departments consisted almost entirely of ladies.

MR. ALBERT W. KETLEBEY, of Trinity College, London, gave a recital of his own compositions, on the 23rd ult., in the Lecture-room of the Institution. The most important work was a Quintet for oboe, clarinet, bassoon, horn, and pianoforte, which gained the Michael Costa Prize—a spirited production, combining freshness of manner with ingenuity of workmanship. Ability in writing for other instruments was evinced in a couple of violin pieces (given by Mr. C. Auguste Victor) and in two flute solos (executed by Mr. Albert Fransella). Of the songs in various styles—interpreted by Madame Rina Robinson, Mr. Harry Fairleigh, and Signor Giuseppe Villa—a bold setting of "Blow, blow, thou wintry wind," was specially successful.

THE Cuthbert's Hall Choral Society, Earl's Court, now in its second season, is developing into a most efficient choral body, under the able conductorship of Mr. Cyril Miller, organist of St. John the Baptist, Kensington. This was proved by an excellent performance, at its second concert of the season, on the 24th ult., of Handel's Sixth Chandos Anthem and of Mr. C. H. Lloyd's cantata "Hero and Leander," with Madame Ada Patterson and Mr. Charles Phillips in the solo parts. The performances also included a very effective rendering of William Wallace's set of five "Spanish Songs" and some clever violoncello interpretations of Mr. Sydney Brooks. The hall was well filled by an appreciative audience.

THE Lyndhurst Road Church Choir, Hampstead, gave a successful evening concert at the Vestry Hall, on the 4th ult., at which the chief feature was an excellent performance of Sterndale Bennett's "May Queen." The soloists were Miss Stanley Lucas, Miss Helen Saunders, Mr. Reynolds Wood, and Mr. Edgar Archer. Miss Ellen Bowick gave a recitation with acceptance, and Miss Ella Macey efficiently discharged the arduous duties of accompanist. Mr. J. Douglas Macey, organist of the church, conducted.

Two new books are announced in connection with the approaching performances of Wagner's "Ring" at Covent Garden. One is a description of the great drama by Mr. R. Farquharson Sharp, with illustrations by Mr. Reginald Savage; the other is a large folio volume entitled "Stage Construction," by Mr. Edwin O. Sachs, an architect who has given special attention to the important subjects of scenic art and stage equipment. Messrs. Marshall Russell and Co. and Mr. B. T. Batsford are the respective publishers.

MR. THEODORE WERNER's second historical violin recital at Steinway Hall, on the 9th ult., was not less interesting than its predecessor. Beginning with Leclair, he played examples of several composers with facility, abundant spirit, and excellently graduated feeling. Mr. Werner's performance of the first movement of Viotti's Concerto in A minor and of Ernst's "Elégie" proved specially worthy of approval. Songs, both ancient and modern, were pleasingly rendered by Mlle. Eva Cortesi, and Mr. Ernest Walker presided at the pianoforte.

THE Leytonstone Choral Society gave the last concert of its sixteenth season on April 25, when the programme included Mendelssohn's "Hear my Prayer" and "Judge me, O God." Miss Jessie Hotine and Mr. Glaysher contributed several songs, violoncello solos were played by Miss E. Uhlhorn-Zillhardt, and Mr. C. May proved an efficient accompanist. Mr. J. W. Ullyett, the conductor, was presented with a drawing-room clock in recognition of his services since the choir was organised in 1882.

THE Parepa-Rosa Scholarship at the Royal Academy of Music has been awarded to Gertrude Lydia Harvey (of Ashburton). The examiners highly commended Fanny Elizabeth Chetham and commended Ethel Roberts, Mary Isabel Reamy, Kate Thorpe Pidduck, and Ethel Elizabeth Bird. The Sterndale Bennett Scholarship has been awarded to Felix Gerald Swinstead (of London). The examiners highly commended Stephen Champ and commended Gerald F. Kahn and Sidney A. Freedman.

THE Temperance Choral Society celebrated its coming of age by holding a re-union at St. Dunstan's Schools, Fleet Street, on the 16th ult. Founded twenty-one years ago by the late Mr. James A. Birch, Gentleman of the Chapel Royal, the Society did excellent work under his genial and efficient conductorship, and, guided by its present able conductor, Mr. Frederick Williams, there is no reason why it should not continue to flourish and attain to a green old age.

THE number of candidates for Trinity College London Local Examinations in Musical Knowledge (Theory), taking place on the 4th inst., at Centres in Australia, New Zealand, South Africa, India, and Canada, is 3,964, being the largest number of candidates ever presented by the Colonies, and an increase of 445 on the number entered in 1897. Mr. George E. Bambridge has been appointed examiner for the College in South Africa this year in practical subjects.

A "MUSICIANS' Prayer Union" has recently been formed. The object of the Society, as stated in the rules, is "to place every branch of our profession on the highest level—(a) by banding together the members of the profession in bonds of Christian brotherhood, and (b) by upholding each other at the Throne of Grace." The honorary secretary of the Union is Mr. Livesey Carrott, 37, Cambridge Gardens, Bayswater, who will furnish all information.

THE first of the present season's "Queen Victoria" lectures was delivered at Trinity College, by Mr. Edgar F. Jacques, on the 24th ult. (too late for detailed notice in this issue). His subject was "The Psychology of Musical Appreciation," and in this lecture he dealt with music in its sensuous and intellectual aspects, reserving for his second lecture (which was to take place on the 31st) a consideration of the art from emotional and dramatic points of view.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on the 11th ult., in St. Augustine's, Bermondsey. The soloists were Miss A. Wilmot-Briggs, Miss Marion Arbu, Mr. Ager Grover, and Mr. Robert Grier. The "Creation" was given by the Choir on the 18th ult. The soloists were Miss Cecilia Gray, Mr. John Probert, and Mr. Arthur Walenn. Dr. E. H. Turpin accompanied on the organ.

A FAREWELL dinner was given to Mr. Fred. Bevan, a Gentleman of the Chapel Royal and composer of several popular songs, at the St. James's Restaurant, on April 25. Mr. Bevan has accepted the important appointment of professor of singing at the "Elder" Conservatorium of Music in the University of Adelaide, and his many friends in London will wish him a hearty "God speed" in his new sphere of work.

THE St. Saviour's Choral Society, Forest Gate, which only came into existence last autumn, gave its second concert, at the Emmanuel Institute, on the 10th ult., when very creditable performances of Macfarren's "May Day" and Mendelssohn's "Hear my Prayer" were the chief features of the evening. Mr. Arthur P. Lidbury accompanied, and Mr. John Lishman conducted.

MR. J. H. MAUNDER's cantata for male voices, "The Martyrs," was performed by the Civil Service Vocal Union, at Cannon Street Hotel, on April 28, under the direction of the composer. The dramatic choruses were sung with great vigour by the choir, and Mr. Watkin Mills was most successful in the baritone part. Mr. Arthur Payne led the orchestra.

MRS. TOBIAS MATTHAY gave her first dramatic recital at the Salle Erard, on the 4th ult., with distinct success. A special feature of the programme was Mrs. Matthay's excellent rendering of Grieg's "Bergliot," accompanied on the pianoforte by Mr. E. Cuthbert Nunn. Miss Gertrude Peppercorn contributed some Chopin pieces with her usual charm.

AMONGST recitals worthy of note during the past month should be mentioned those given by the clever young violinist, Mr. Aldo Antonietti, Miss Adela Verne, Miss Hirschfeld, the Signorine Cerasoli, and Mr. Otto Hegner, the last-named, a prodigy in 1888, when he first appeared in London at the age of twelve, being now entitled to be ranked as one of the artistic pianists of to-day.

PROFESSOR NIECKS, of Edinburgh, the biographer of Chopin, has in preparation a life of Robert Schumann. He will have access to some of the papers and correspondence of the late Madame Schumann for the record which he proposes to write of her husband.

A NOVEL feature at the concert recital announced by Mr. Francella, the popular flautist, for the 6th inst., at the Queen's (Small) Hall, will be the introduction of a flute quartet, consisting of four differently tuned instruments—viz., F flute, concert flute, tenor flute, and bass flute.

THE committee of the Gloucester Festival have arranged with Signor Verdi and Messrs. Ricordi, his publishers, for the first English performance of the "Stabat Mater," "Laudi alla Vergine Maria," and "Te Deum," recently produced in Paris.

HANDEL'S "Messiah" is to be performed shortly by the Museum Choral Society in Frankfurt, under Dr. Chrysander's superintendence, as nearly as may be in accordance with the practice in Handel's own time.

MR. H. W. RENDELL, organist and choirmaster of the Parish Church, Wood Green, gave an organ recital on the grand organ at the Crystal Palace on the 14th ult.

THE Princess of Wales has been graciously pleased to become patron of the Leeds College of Music, conducted by Messrs. Edgar and G. Percy Haddock.

FOREIGN NOTES.

AMSTERDAM.—The operatic season here came to a close, on the 1st ult., with the performance of August Enna's opera "Cleopatra." The work of the Danish composer has been the principal success of the season and has been performed twenty-five times during its course.

ANTWERP.—M. Peter Benoit has resigned his position of Director of the Conservatoire, in consequence of his disapproval of some new regulations introduced by the Government upon the recent conversion of the Conservatoire into a Royal Institution. M. Benoit, who is the leader of the modern Flemish school of composers, has been chiefly instrumental in raising the Antwerp Conservatoire to its present important position, and his retirement from the directorship is deeply regretted.

BERLIN.—The three-act romantic opera "Alar," libretto and music by Count Geza Zichy, was brought out at the Royal Opera, on the 3rd ult., under Dr. Muck's direction, and very favourably received. The libretto, as presented in a rather poor translation of the original Hungarian, is the weakest part of the work, while the melodiousness of the score and picturesque instrumentation are freely admitted by the press. M. Lassalle, the famous Paris baritone, appeared for the first time in the German capital last month, and gave a series of representations at the Royal Opera. His reception was a very flattering one, the part in which he was most admired being that of *Mephisto* in Gounod's "Faust." Herr Richard Strauss, of Munich, has been appointed to the conductorship at

the Royal Opera vacated by Herr Weingartner. The engagement is for a period of ten years from November next.—The last concert of the season of the Royal Orchestra, under the direction of Herr Weingartner (who will continue to conduct these concerts in the future, while retaining his title of Royal Capellmeister), took place on April 22. The principal works in the programme were Schubert's B minor Symphony and Beethoven's Ninth, at the conclusion of which latter the conductor was cheered to the echo by a crowded audience. Highly appreciated also was the reading given here, last month, by Herr von Possart, the Intendant of the Munich opera, of Tennyson's "Enoch Arden," with the effective incidental and melodramatic music written for the poem by Herr Richard Strauss, and interpreted by the composer on the pianoforte. Verdi's new sacred compositions are shortly to be performed for the first time in Germany by the Philharmonic Choir, under Herr Siegfried Ochs's direction, together with a grand Mass by the late Anton Bruckner, which will likewise be heard for the first time on this occasion. The committee, formed for the purpose of erecting a monument to Wagner in this capital has just issued a general invitation for subscriptions. It is a most representative body, including ministers of State, financiers, and professional men of all classes, including, amongst musicians, Hermann Levi, Richard Strauss, Gustav Mahler, Schuch, Humperdinck, Johann Strauss (of Vienna), Dr. Kretzschmar, Professor Kindworth, and many others.

BRUSSELS.—Previous to the closing of its doors for the season, on the 1st ult., the Théâtre de la Monnaie gave an extra performance of "Lohengrin," with M. van Dyck in the title-part, in the presence of a closely packed audience. After the duet in the third act, Mdlle. Ganne, who sang *Elsa*, becoming indisposed and unable to continue, Mdlle. Bossy, who was the *Ortrud*, with rare versatility at once assumed the part of the rival heroine in addition to her own, and successfully maintained the *tour de force* during the rest of the performance. It was a development of the duplicity of the character of his *Ortrud* which even Wagner could not have foreseen.—The twenty-fifth anniversary of M. Joseph Dupont's conductorship of the Concerts Populaires was celebrated, on the 4th ult., by a special concert, at which an enormous and highly enthusiastic audience assisted. Madame Caron and M. van Dyck, who both had made their original first appearance in public at the Concerts Populaires, took part, the former in the first act of Gluck's "Alceste" and the latter in the third act of "Parsifal." M. Dupont, who conducted, was presented with a gold medal, struck for the occasion, on the part of the Municipality of Brussels, besides receiving numerous other substantial tokens of the esteem in which he is justly held.

CARLSRUHE.—Herr Felix Mottl has been offered the important post of conductor at the Royal Opera, Munich, in succession to Herr Richard Strauss, and it is said that he has accepted it. It is probable, however, that efforts will be made successfully, as on several previous occasions, to retain the services of the eminent conductor at the Court Theatre, with which Institution he has been associated for so many years.

DORTMUND.—The fifth Westphalian musical festival, held here under the direction of Herr Janssen, from the 15th to the 17th ult., included the performance of Brahms's "Triumphlied," Pianoforte Concerto in D, and the "Vier ernste Gesänge"; Richard Strauss's "Tod und Verklärung," Tschaiowsky's "Pathetic" Symphony, Haydn's "The Seasons," and Wagnerian excerpts. Madame Carréno was the pianist, and Fräulein Wedekind, Herren Sommer and Perron, the solo vocalists. The festival was numerously attended.

DRESDEN.—Dr. Felix Draeseke, the well-known symphonic composer, has written a festival overture, in celebration of the jubilee of the King of Saxony, which has just been published as Op. 65 by Messrs. Breitkopf and Haertel, of Leipzig.

LEIPZIG.—An excellent performance of Handel's oratorio "Esther," for the first time here, was given on the 2nd ult., at the Stadt-Theater, by the Riedel Verein, under the direction of Dr. Goehler, who, with the choral forces under his command, entered into the task with enthusiasm. The principal solo parts were in the efficient hands of

Frau Baumann, Fräulein Osborne, Herren Giessweln and Scheiper. "Deborah" and "Hercules" have already been given by the Riedel Verein under Dr. Kretzschmar, previous to his retirement from the conductorship of that famous Society.

MAGDEBURG.—A commemorative tablet has recently been placed at the house inhabited by Richard Wagner during his residence here while holding the conductorship at the Stadt-Theater.

MANNHEIM.—At a recent meeting of the Wagner Society here, Herr Felix Weingartner, the Berlin conductor, gave a first reading of the book of a new music-drama "Orestes," upon the musical rendering of which he is now engaged. The poem is a free adaptation, in rhythmic prose and incidental verse, of the drama of Æschylus, the chorus, as a matter of course, forming an important element. Herr Weingartner, who proved himself an excellent reciter, was greatly applauded, while a highly favourable opinion of the work was expressed by a critical audience.

MAYENCE.—A performance of Liszt's oratorio "Saint Elizabeth" was given on Good Friday last, by the "Lieder-tafel," under the direction of Herr Fritz Volbach. The work had been prepared with the utmost care, and was received on this occasion with marked favour by a large audience, whereas on its first production here, some eighteen years since (under the late F. Lux's zealous conductorship), it failed to arouse much interest.

MILAN.—The re-opening next season of the historical Theatre della Scala appears to be assured. The subvention withdrawn some time since from the theatre by the municipality is to be replaced by the issue, on the part of an influential syndicate, of 1,200 shares of 250 lire each, the greater part of which has already been subscribed for.

MUNICH.—Mozart's "Zauberflöte" has been added to the number of the master's operas produced here in recent years under the special superintendence of the Intendant of the Royal Opera, Herr von Possart, who has spared no pains to render them model performances, in absolute conformity with the original scores and with the intentions of the composer. Under these conditions, and with entirely new scenery, "Die Zauberflöte" was brought out on April 30, before a crowded audience, and continues to prove an enormous attraction. Herr Richard Strauss is the conductor, the veteran tenor, Vogl, is an excellent *Tamino*, and Mesdames Bianchi-Pollini, Schloss, and Borchers are the leading female vocalists. The next novelty to be produced at the Royal Theatre will be the opera "Zinnober," by Herr Siegmund von Hausegger.

VIENNA.—Verdi's "Aida," newly mounted, has been revived with great success at the Imperial Opera, under Herr Mahler's direction. Herr Goldmark's new opera "Briseis" is now in course of preparation here.—At the Theater-an-der-Wien a new three-act operetta, entitled "Dreubund," by Eugen von Taubert (the composer of "Der Wunderknabe"), was brought out on April 28 with considerable success and promises to have a long run.—A new Square, adjoining the Favoritenstrasse has been named "Brahms Platz," and a commemorative tablet has been placed on the house, Carlsgasse, No. 4, where the master resided for a period of seventeen years.

OBITUARY.

THE death of JOSEPH ALFRED BARNETT, which, we regret to record, took place on April 29, has removed one of our oldest English musicians, as he would have completed his eighty-eighth year on the 15th inst. He was formerly well known as a professor of singing and the composer of several popular songs and duets. He likewise wrote several pieces for the Church, by which he will be, perhaps, most remembered. Amongst the latter may be mentioned an Offertoire, "Exaudi Deus," for tenor solo; an "Ave Maria," for quartet; and a "Domine salvam fac," for chorus and solo voices. They are much used in Catholic churches and are included in Messrs. Novello's collection of sacred music. When a boy he possessed a beautiful soprano voice, and was frequently engaged for operatic performances and concerts. As a composer he was, to a great extent, self-taught, and there is no doubt that, if he had had the advantages enjoyed by musical

students of the present day, he would have attained to still greater things in composition. He was a younger brother of John Barnett, the composer of "The Mountain Sylph" and other operas, at whose house in Paris he made the acquaintance of such men as Thackeray, Douglas Jerrold, and other celebrities, with many of whom he remained on terms of intimate friendship. He married early in life Miss Emma Hudson, a pupil of Sterndale Bennett. They had several children, the eldest of whom is Mr. John Francis Barnett, composer of "The Ancient Mariner," and the youngest, Miss Emma Barnett, the pianist.

The death occurred, on April 23, of **FREDERICK WILLIAM DAVIS**, the trombone player and a member of the Concert Trombone Quartet. Mr. Davis, who was professor of the trombone at Trinity College, London, was from 1893-95 conductor of a military band connected with Broadwood's pianoforte manufactory. The deceased, who was connected with several of our leading orchestras, was greatly respected.

We regret to record the death of **FREDERICK MEADOWS WHITE, Q.C.**, late Judge of the Clerkenwell Court, which took place at 42, Sussex Gardens, Hyde Park, on the 21st ult., at the age of sixty-eight. Judge Meadows White, who was a Director of the Royal Academy of Music and a member of the "Associated Board," was well known in musical circles as the husband of Alice Mary Smith, the composer of several important works, such as "Ode to the North-East Wind," "The Passions," &c., to whom he was married January 2, 1867. Mrs. Meadows White died December 4, 1884.

The distinguished composer, **THEODORE GOUVY**, died on April 27, at Leipzig, where he had resided for many years past, at the advanced age of seventy-nine. Born at a village near Saarbrücken in 1819, he was originally destined for a legal career, but subsequently devoted himself entirely to music, studying at the Paris Conservatoire and at Berlin, under Eckert, and soon making himself favourably known in Germany as a composer. Purity of style and delicacy of sentiment are the characteristic qualities of his many compositions, which met with equal appreciation in France and in Germany. Indeed, so highly was he esteemed in Paris, that on the death of Ambroise Thomas he was offered the post of director of the Conservatoire, which, however, failing health did not permit him to accept.

The death is announced, on the 15th ult., at San Francisco, of **REMÉNYI**, the celebrated Hungarian violin virtuoso, who expired on the stage of the Orpheus Theatre, where he was giving a performance. Edward Reményi (whose real name was Hoffmann) was known in almost every quarter of the globe, his restless spirit causing him again and again to undertake most extensive concert tours in distant parts, where his impulsive style and brilliant technique never failed to arouse the enthusiasm of his audience. He was born at Heves, in Hungary, in 1830, and at the age of twelve was a fellow pupil of Joachim under Boehm, in Vienna. In 1853 he became a member of the Weimar orchestra, then under Liszt's direction, and in the following year came to London, where for a short period he formed part of the Queen's private band. He played at the Crystal Palace in 1877 and was again heard in London in 1878, his last visit to the metropolis having occurred some five years ago.

DÉSIRÉ HEYNBERG, a violinist of considerable attainments and a most excellent teacher, died on April 25, at Liège, at the age of sixty-seven. He was for many years a professor of his instrument at the Liège Conservatoire, and among his pupils were quite a number of distinguished violinists of the day, including Rémy, Marsick, Joseph Debroux, and Eugène Ysaye.

CORRESPONDENCE.

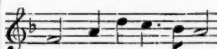
"ST. MAGNUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Ignaz Heim's "Sammlungen von Volksgesängen," to which Mr. John E. West referred last month, most probably first appeared not earlier than 1860, or thereabouts. At all events, the eighteenth edition was issued in 1873, and the tenth was advertised in 1869 in another work by the

same compiler. Thus, in any case, it is a recent publication compared with the third edition of Henry Playford's "Divine Companion," issued in 1709, in which the tune "St. Magnus" may be found.

The question, therefore, really resolves itself into this: Is Heim an authority on tune lore to such an extent that his description of "St. Magnus" as a *folk-song* is deserving of any consideration? I venture to think he is not. The fact of his attributing to Mendelssohn the tune known throughout the Fatherland in connection with the words "O Gott du frommer Gott"—

 No. 52 in the "Sammlungen,"

a tune traced back so far as the "Meiningsches Gesangbuch" of 1693, is sufficient evidence that he is not even versed in the familiar chorale of his own country. Much less, therefore, can we regard him as an authority on a tune known all over England a century and a half before the appearance of his collection.

Since, however, the tune has come up for discussion, it may be well to refer to the fact that in Playford's "Divine Companion" (p. 93), "St. Magnus," as we know it, is not assigned to Jeremiah Clark, nor, indeed, to anyone at all. But earlier in the book (p. 16) the following tune appears, which is acknowledged to him:—



The identity of the first phrase with the opening phrase of "St. Magnus," and the general resemblance in outline—especially of harmony—perhaps indicate the reasons which led later compilers to attribute to Clark the version—if I may so describe it—on p. 93. The name "St. Magnus" seems to have been bestowed by Riley in his "Parochial Harmony," 1762.—Yours faithfully,

J. R. GRIFFITHS.

April 18, 1898.

HANDEL'S "NISI DOMINUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your review of Handel's "Nisi Dominus" you have the following: "The Gloria Patri for double chorus published by the German Handel Society, and issued by Messrs. Novello for performance at the Handel Festival of 1891." Permit me to say that the Gloria has not yet been published by the German Handel Society (it is true I have given Dr. Chrysander a copy of the MS.), and that Novello's edition for the Handel Festival was made by my permission from what was then the only copy in existence, and the treasured possession of

Yours truly,
WILLIAM H. CUMMINGS.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BASINGSTOKE.—The Choral Society concluded its ninth season by giving a "centenary" performance of the "Creation," on April 28. The solo vocalists were Miss Alice

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Simons, Mr. Harry Stubbs, and Mr. William Llewellyn. Mr. Chas. Griffiths led the orchestra and Mr. C. H. W. Hickin presided at the harmonium. Mr. H. E. Powell conducted a very efficient performance, the band and chorus mustering some 100 executants. Previous to the concert the conductor, Mr. H. E. Powell, was presented by the chorus with an illuminated address and silver-mounted ivory baton (made specially for the occasion) as an acknowledgment of his valued services to the Society from its foundation nine years ago.

BRIGHTON.—The Brighton Sacred Harmonic Society gave a performance of Mendelssohn's "St. Paul" at its concert at the Dome on the 12th ult. The chorus and orchestra gave every evidence of the careful training they had received from their indefatigable conductor, Mr. Robert Taylor. The soloists were Madame Zippora Monteith, Miss Janet Spicer, Mr. Edward Branscombe, and Mr. Frederick Ranalow, each of whom did full justice to the music entrusted to them.

COCKERMOUTH AND KESWICK.—On April 27, at the Drill Hall, Cockermouth, and on the 28th, in the Pavilion, Keswick, the combined Societies of these towns gave a very excellent performance of "The Messiah." The band and chorus numbered 230 performers. The principals were Madame Conway, Miss Jeannie Appleby, Mr. William Green, and Mr. Noah Johnson. The band, which was chiefly from Halle's orchestra, was under the leadership of Mr. F. W. Schofield. Mr. P. T. Freeman conducted.

FENNY STRATFORD.—Two excellent performances of Handel's "Samson" were given by the members of the Musical Society, in the Town Hall, on the 4th and 5th ult., under the conductorship of Captain Levi. The vocalists were Miss Maggie Jaques, Mrs. Bailey, Mr. Hamlin-Crimp, and Mr. Heath. Mr. Chapman was the solo trumpet player and Mr. T. J. Henley led the orchestra.

HALIFAX (NOVA SCOTIA).—Mr. Frank Gatward, formerly organist and choirmaster of the Parish Church, Great Berkhampstead, Herts (1882-1893), and for the past five years of the Cathedral Church, Halifax, N.S., has accepted the offer of a similar position in the noted Church of Gethsemane, Minneapolis, U.S.A. His last important musical event at Halifax was the performance of Maunder's "Lenten Cantata," sung by the Cathedral choir. Mr. Gatward has left a good male choir at Halifax, which the clergy of the diocese consider to be one of the finest in Canada. A large three-manual organ was erected by Norman Bros. and Beard in the Cathedral in 1895, which was mainly due to Mr. Gatward's exertions.

HONITON.—The annual concerts of the Honiton Choral Society took place on April 28. The principal works performed were Mendelssohn's 13th Psalm and "Hear my Prayer" and Mr. F. Cunningham Woods's cantata "King Harold." The miscellaneous selections included Mackenzie's "Three Merry Dwarfs" and Garrett's "Good night, farewell." The soloists were Miss Laura Lyon, Mrs. Joel Baker, and Mr. J. Dean Trotter. The conductor of the Society, Mr. Edwin N. Tayler (of Exeter), is to be congratulated on the result of his training.

LINCOLN.—Two such characteristic works as Mendelssohn's "Walpurgis Night" and Brahms's "Song of Destiny" were the chief features of the fourth concert of the Lincoln Musical Society, given at the Drill Hall, on the 4th ult. The band and chorus numbered about 300 performers, and the principal vocalists were: Miss Florence Oliver, Mr. Hirwen Jones, and Mr. F. W. Shaw. Miss Maud McCarthy, the wonderful child violinist, played Max Bruch's Concerto in G minor with wonderful brilliancy. Bizet's Suite "L'Arlesienne" and Wagner's "Tannhäuser" Overture were well played by the band. Dr. G. J. Bennett conducted this interesting concert with marked ability and enthusiasm.

LOUTH.—A successful concert was given by the Choral Society, at the Town Hall, on the 5th ult. The band and chorus numbered about eighty performers. The first part of the programme was devoted to a performance of Stainer's "Daughter of Jairus." The principal vocalists were Madame Goodall, Mr. Fred. W. Norcup, and Mr. R. B. Appleby. Violin solos were contributed in the second part by Miss Constance Attiwell, and Mr. O. Menai Price, organist and choirmaster of the Parish Church, conducted.

MARLBOROUGH.—The annual concert of the Marlborough Choral Society was held on the 13th ult., when an excellent performance of Haydn's evergreen oratorio the "Creation" was performed. The soloists were Miss Lilian Foote, Mr. Edwin Attree, and Mr. Francis Harford, all of whom sang Haydn's grateful music with much acceptance. The orchestra, led by Miss Olive Bell, acquitted themselves with satisfaction, and efficient service was rendered by Miss Greenland at the pianoforte. Mr. W. S. Bambridge conducted a performance which reflected great credit upon himself and all concerned.




TEDDINGTON.—The Choral Society in connection with the Parish Church recently concluded its seventh season by a highly meritorious performance of Mendelssohn's "St. Paul." The principal soloists were Mrs. Davidson, Mrs. Watts, Mr. Henry Marriott, and Mr. J. Walcock. The accompaniments were provided by an efficient string orchestra, while Mr. J. M. Coward supplied the wind parts on a Mustel organ, and Mr. D. A. Fox, accompanist to the Society, presided at the pianoforte. The performance reflected great credit on Mr. Randolph Coward, the conductor.

WORCESTER.—A very remarkable and unusually interesting concert was given by the Worcestershire Philharmonic Society, at the Public Hall, on the 7th ult. In the first place, there was performed for the first time in England a cantata, entitled "Die Wallfahrt nach Kevlaar," by Engelbert Humperdinck. In the second place, a very novel idea was introduced into the programme. Probably with a view to familiarise the music in order that its hidden beauties might be the more fully revealed, the cantata was performed twice in the same afternoon. This dual presentation of Humperdinck's cantata was evidently greatly appreciated by the audience, who rewarded the efforts of the soloists, chorus, and orchestra with loud applause. The other specially interesting feature was the performance of a portion of Mr. Elgar's "King Olaf," conducted by the composer. The remaining numbers of this cosmopolitan and comprehensive "feast of music" included the chorus "Wach' auf!" from Wagner's "Die Meistersinger," Gounod's "Gallia," a selection (four instrumental movements and a chorus) from Gluck's "Iphigenia in Aulis," the March from Massenet's "Le Cid," Beethoven's "Egmont" Overture, Tchaikowsky's "Elegie" for strings only, and "God save the Queen." The soloists were Madame Medora Henson and Mr. Edward Branscombe. Mr. Edward Elgar ably conducted an efficient chorus and orchestra, the latter including Mr. G. Robertson Sinclair as the player on the drums. The Worcestershire Philharmonic Society is new, and this was its initial concert. If it continues to give such attractive programmes it will claim an attention far above that generally bestowed on ordinary provincial societies. Mr. Elgar is to be sincerely congratulated.

WORTHING.—The concluding concert of the season of the Worthing Choral Society took place in the Theatre on April 27, when Gade's "Erl-King's Daughter" was admirably performed. The soloists were Miss Serpell, Miss Janet Spicer, and Mr. Ivor Foster. The orchestra and chorus, numbering about eighty-five performers, acquitted themselves with distinction, and their performances reflected great credit upon their able conductor, Mr. F. D. Carnell. The orchestral selections, which included Grieg's "Peer Gynt" Suite in the second part of the programme, were conducted by Dr. Sawyer. The programme contained a critical synopsis of Gade's cantata from the pen of the Society's conductor, which proved to be both useful and acceptable to the audience.

ORGAN APPOINTMENTS.—Mr. W. E. Kirby, Organist and Choirmaster to St. Martin's Church, Fenny Stratford. —Mr. Wilfrid E. Sanderson, Organist and Choirmaster to All Hallows' Church, Southwark. —Mr. W. C. Webb, Organist and Choirmaster to Downs Chapel, Clapton. —Mr. Frederick Gibson, Organist to Bainbridge Memorial Church, Heaton Road, Newcastle-on-Tyne. —Mr. George Langford Loam, Organist and Choirmaster to St. Edmund's, Crickhowell. —Mr. J. W. Hankins, to St. Andrew's Episcopal Church, Callander, N.B.

ANSWERS TO CORRESPONDENTS.

MAJOR BAGSTOCK.—(1) The mark  or  over a note is an indication that the note is to be sustained, in some cases sustained and accented. (2) Play the acciaccatura with the bass note, not before it. (3) No; it is not tied. The dot under the second note () shows the difference between a slur and a tie in such cases—i.e., the second note is to be struck.

CLARIBEL.—(1) Supposing that you possess a good ear, the violoncello would probably be the best orchestral instrument that you could take up in order to play in oratorio performances. (2) See our answer to "Harpist." The publishers of harp music are: Hutchings and Romer (who issue Mr. John Thomas's compositions), Chappell and Co., Edwin Ashdown, and Schott and Co.

OCTAVO.—Weber's Sonata in A flat (Cotta Edition) is indicated $\bullet = 144$, not 48. Kullak's Octave Studies (Part II., Op. 48) may be played as follows: No. 1, $\bullet = 144$; No. 2, $\bullet = 66$; No. 3, $\bullet = 120$; No. 4, $\bullet = 200$; No. 5, $\bullet = 104$; No. 6, $\bullet = 138$; No. 7, $\bullet = 168$.

HARPIST.—The cost of a good Gothic harp (new) is 130 to 135 guineas. Second-hand harps can be bought from 90 to 100 guineas. There is also a smaller size (Grecian pattern), for beginners, to be had from 40 to 60 guineas. Messrs. S. and P. Erard are the makers of harps par excellence.

C. M. W.—The souvenir of Sir Charles and Lady Hallé to which you probably refer was issued by Messrs. John Broadwood and Sons, the pianoforte makers. Perhaps they would send you a copy, if there is one left, on application to them at Great Pulteney Street.

DON.—(1) We do not know of a published analysis of Mozart's Adagio in B minor. (2) Yes; the example is, undoubtedly, in $\frac{12}{8}$ time, but the second group of notes, having the figure "4" over them, should be quavers, not semiquavers.

A. J. C.—Vieuxtemps's Air varié (Op. 22, No. 2): Andante, $\bullet = 112$; Allegretto, $\bullet = 160$. Brahms's Hungarian Dances (No. 4), Poco sostenuto, $\bullet = 76$; Vivace, $\bullet = 168$. No. 5, $\bullet = 160$.

E. B.—Full information in regard to the Royal Society of Musicians will be supplied on application to the Secretary, Mr. Stanley Lucas, 84, New Bond Street.

PERPLEXED.—The answer to the fugal subject you submit to us should be real, not tonal.

A. M. H.—See the answer to "J. W." in our May issue.

. Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CRYSTAL PALACE.

MADAME

ADELINA PATTI.

SATURDAY, JUNE 25,

AT 3 O'CLOCK,

Grand Festival Concert.

SOLO VOCALISTS:

MADAME ADELINA PATTI

(Her First Appearance at the Crystal Palace since the Handel Festival of 1830),

MISS CLARA BUTT,

MR. EDWARD LLOYD,

MR. SANTLEY.

The London Contingent of the Handel Festival Choir
3,000 Voices.

Grand Orchestra, 500 Performers.

ORGANIST:

MR. WALTER W. HEDGCOCK.

ACCOMPANIST:

MR. WILHELM GANZ.

CONDUCTOR:

MR. AUGUST MANNS.

The Concert will commence with the singing of
THE NATIONAL ANTHEM

By the Full Choir, followed by

RULE, BRITANNIA,

In which the Solo will be undertaken by MR. EDWARD LLOYD.

THE PROGRAMME

Will include Vocal Selections from "The Messiah," "Israel in Egypt," "Judas Maccabæus," "Elijah," "Le Nozze di Figaro," "The Ruins of Athens," "Sapho," and "The Golden Legend"; and Instrumental items by Sullivan, Berlioz, and Wagner.

STALLS—Numbered and Reserved, £1 1s.

GALLERIES—Numbered and Reserved, £1 1s. and 10s. 6d.

N.B.—On the date of the above Grand Concert (Saturday, June 25) the Price of Admission to the Crystal Palace for Visitors not holding Reserved Seat (or Season) Tickets, will be FIVE SHILLINGS from 10 a.m. to 6 p.m., and One Shilling from 6 until 10 p.m.

Tickets for Reserved Seats include admission to the Palace, if the tickets are presented ENTIRE at the Entrance, but a PORTION ONLY of a Ticket will NOT entitle the holder to admission.

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DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

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Lento ma non troppo e con solennità.

ORGAN.
About
♩ = 88.

p Gt. soft (Sw. coupd.).

Man.

cres. e poco accel.

Ped.

f

poco rall. p Sw. pp

Tempo lmo.

SOPRANO.

ALTO.

Lead, kind - ly Light, a - mid th'en-cir - cling

Lead, kind - ly Light, a -

TENOR.

Lead, kind - ly Light, a - mid th'en-cir - cling

BASS.

Lead, kind - ly Light, a -

Lead, kind - ly Light, Sw.

p Gt.

Man.

gloom, Lead Thou me on, . . . lead Thou me on;

- mid th'en-cir-ling gloom, Lead Thou . . . me on;

gloom, Lead Thou me on;

The night is

Gt. *dim.* *Sw.*

Ped.

mf cres.

Lead Thou me on,

mf cres.

Lead . . . Thou me

mf cres.

Lead Thou me on,

dark, and I am far from home, Lead . .

Gt. mf cres.

Ped.

lead Thou me on. Keep Thou my feet; . . I do not ask to

on, lead Thou me on. I

lead Thou me on. I

Thou me on. I

f *p*

(2)

LEAD, KINDLY LIGHT.

Extra Supplement.

see The dis-tant scene; . . one step e-nough for me.
do not ask to see The dis-tant scene; one step . . e-nough for me,
do not ask to see The dis-tant scene; one . . step e-nough for me.
do not ask to see The scene; one step e-nough for me.

p Sw. Oboe.

un poco rit. *a tempo.*
Lead, kind-ly / Light, . . Lead Thou me on.
Lead Thou me on.
Lead Thou me on.
Lead Thou me on.

Ch. *p un poco rit.* *p Sw.* *Gt. mp* *a tempo.*

Soprano Solo. *Più mosso.*
I was not ev-er thus, nor

p Ch. *mp* *Gt. senza Ped.*

gloom, Lead Thou me on, . . . lead Thou me on;

- mid th'en-cir-ling gloom, Lead Thou . . . me on;

gloom, Lead Thou me on;

The night is

Gt. *dim.* *Sw.*

Ped.

mf cres.

Lead Thou me on,

mf > cres.

Lead . . . Thou me

mf cres.

Lead Thou me on,

f

dark, and I am far from home, Lead . . .

Gt. mf cres.

Ped.

lead Thou me on. Keep Thou my feet; . . . I do not ask to

on, lead Thou me on. I

lead Thou me on. I

Thou me on. I

f *p*

see The dis - tant scene; . . one step e - nough for me.
do not ask to see The dis - tant scene; one step . . e - nough for me.
do not ask to see The dis - tant scene; one . . step e - nough for me.
do not ask to see The scene; one step e - nough for me.

p Sw. Oboe.

un poco rit. *a tempo.*
Lead, kind - ly Light, . . Lead Thou me on.
Lead Thou me on.
Lead Thou me on.
Lead Thou me on.

p
Ch. *p Sw.* *Gt. mp*

SOPRANO SOLO. *Più mosso.*
I was not ev - er thus, nor

p Ch. *mp* *Gt. senza Ped.*

LEAD, KINDLY LIGHT.

Extra Supplement.

prayed . . . that Thou Shouldst lead me on; I loved to choose . . .

cres.

Sw. Reed.

Ped.

. . . and see my path; but now

Full. *un poco rit.* *a tempo.*

Lead Thou me on. . . .

un poco rit. *a tempo.*

Lead Thou me on. . . .

un poco rit. *a tempo.*

Lead Thou me on. . . .

un poco rit. *a tempo.*

Lead Thou me on. . . .

Sw. *add to Sw.* *un poco rit.* *a tempo.* *f*

Solo. *cres.*

I loved the gar - . . ish day, . . . and, spite of

poco rit. *p*

fears, Pride ruled my will: re - mem - ber not past

FULL. poco rit. *pp*

re - mem - ber not past

poco rit. *pp*

re - mem - ber not past

poco rit. *pp*

re - mem - ber not past

poco rit. *pp*

re - mem - ber not past

dim. *pp*

a tempo. *pp* *Con moto.*

years.

a tempo. *pp*

years. So long Thy pow'r hath blest . . .

a tempo. *pp*

years. So long Thy pow'r, Thy pow'r hath

a tempo. *pp*

years. So long Thy pow'r, Thy pow'r hath

a tempo. *pp* *f*

years. So long Thy pow'r . . hath

Sw. *Con moto.*

p a tempo. *Ch.* *f Gt.*

Ped. *Ped.*

Molto maestoso.

then with the morn those An - gel fa - ces smile, Which

then with the morn those An - gel fa - ces smile, Which

then with the morn those An - gel fa - ces smile, Which

then with the morn those An - gel fa - ces smile, Which

Molto maestoso.

f

I . . . have loved long since, and lost a - while, and

I . . . have loved long since, and lost a - while, and

I . . . have loved long since, and lost a - while, and

I . . . have loved long since, and lost a - while, and

f

with the morn those An - gel fa - ces smile, Which

with the morn those An - gel fa - ces smile, Which

with the morn those An - gel fa - ces smile, Which

with the morn those An - gel fa - ces smile, Which I have

(7)

LEAD, KINDLY LIGHT.

poco a poco cres. ed animato.

I have loved, . . . which I have loved, which I have

poco a poco cres. ed animato.

I have loved, and lost a - while, which I have loved, which I have

poco a poco cres. ed animato.

I have loved, and lost, . . . which I have loved, which I have

poco a poco cres. ed animato.

loved, have loved, and lost a - while, which I have

Full Sw. poco a poco cres. ed animato.

poco rall.

loved, and lost a -

loved, and lost a -

loved, and lost a -

loved, and lost a -

loved, and lost a -

Gt. dim. e poco rall.

a tempo.

while.

while.

while.

while.

while.

Ch. or Gt. 8 ft.

a tempo. p Sw. tranquillo. rall.

* The ending differs from that to the original Song, which was considered not quite suitable for this arrangement. Also published as a Song, in G and E flat, price 2s. each; and in Novello's Tonic Sol fa Series, No. 1029, price 1½d.

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THE ROYAL ALBERT HALL, MARCH 16, 1898.

A NEW EDITION OF THE RUINS OF ATHENS

A CANTATA

THE MUSIC COMPOSED BY

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THE ENGLISH WORDS WRITTEN AND ADAPTED BY

PAUL ENGLAND.

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DAILY TELEGRAPH.

It has been changed into a cantata, with English words, written or adapted by Mr. Paul England, the object being to place Beethoven's music in the hands of our choral societies. . . . The result shows a purpose completely achieved, and Messrs. Novello may depend upon a good reward for their enterprise. Such is the beauty of the music—Greek-like in its simple outline—that the cantata will spread rapidly over the country, the more because so much of it is already well-known.

DAILY NEWS.

The chorus of Dervishes, sung by about 500 of the tenors and basses of the Royal Choir, was encored by acclamation; and if Sir Frederick had cared to accept it a similar fate might have befallen the Turkish March and the delicious Interlude. Even still better was the performance of the final chorus, with its curious reminiscences of Mozart and of the prison chorus in "Fidelio." Altogether the revival was a notable one.

DAILY CHRONICLE.

It was a treat to hear music at once so solid and so graceful. "The Ruins of Athens" is not to be ranked among Beethoven's highest achievements, though none but he could have made such effective use of the barbaric clement in the chorus of Dervishes—a taking air, emphasised by the wildest accompaniment. . . . The quaint Turkish March and the chorus, with which the work reaches a majestic termination, were also warmly applauded, but nothing—not even the elegant march and chorus, "Twine ye the garlands"—told so well as the impulsive number for the Dervishes, which was rendered with appropriate vigour and energy. . . . As the work is now made suitable for the concert platform, it should be adopted by all choral societies anxious to include in their *répertoires* compositions of the highest class.

WESTMINSTER GAZETTE.

Considering the rubbishy character of the productions which so frequently secure the attention of local choirs, it is indeed astonishing that such a beautiful work as this of Beethoven should have been neglected so assiduously—though doubtless the absence hitherto of any decent arrangement of the work for this purpose has had something to do with the matter. With the preparation of such an arrangement as that used last night, however, this difficulty has been overcome, and it may be assumed that henceforward the work, which contains some of Beethoven's most graceful and spontaneous choral writing, will be heard more often.

ATHENÆUM.

It is needless to state that the music of "Die Ruinen von Athen" does not display Beethoven in a lofty mood, the master keeping in his lightest manner from the first bar to the last. Consequently there was no serious strain on the executants on Wednesday, and the choral numbers were rendered with power and spirit, the favourite Dervishes' chorus being, of course, encored.

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THE GATE OF LIFE

DRAMATIC CANTATA

FOR

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DAILY TELEGRAPH.

The story, which in some form or other has often been set to music, is a variant of that we find in Benedict's "Saint Cecilia," Sullivan's "Martyr of Antioch," &c., but it seems to be one which has interest for the public, and is not without inspiration for composers. Mr. Leoni, at any rate, has set to it strains which won over their first audience to warm demonstrations of sympathy. . . . Choral societies will find "The Gate of Life" most useful.

STANDARD.

It must be gladly conceded at once that the score shows the hand of a musician who can write with taste and freshness in feeling. The heathen choruses and dances in the first of the three brief parts, the hymn of the Christians, in which the French device of singing with closed lips is adopted, and the final scene of the martyrdom, display full knowledge of effect.

DAILY NEWS.

Comparatively simple and unsophisticated music of this sort, sometimes recalling Gounod, sometimes the Italians, but almost always melodious and pretty, would be far better suited to the country choirs, the more especially as it presents few difficulties and employs only three soloists.

MORNING POST.

There are some attractive numbers in Signor Leoni's score. The opening chorus and the dances that follow are bright and piquant. . . . The hymn sung in prison is pleasing, and the organ is effectively introduced at the close.

GLOBE.

The cantata is not very remarkable for originality of ideas or treatment, and seems better fitted for performance by country musical societies than by a leading London choir. . . . Its fluent writing and thorough knowledge of conventional orchestral devices are points which will probably recommend it to some amateurs, and the excellent way in which the choral numbers were sung by the choir proved that the music was thoroughly appreciated by the performers.

ST. JAMES'S GAZETTE.

Its music is light, bright, tuneful, and dramatic, with a certain resemblance to the writing of Mascagni, Puccini, and Leoncavallo.

ATHENÆUM.

The music is mainly in the modern Italian style as regards phrasing and orchestration, and is written in a manner that cannot fail to prove grateful to performers.

DAILY GRAPHIC.

The choir revelled in the music, which they sang with no less skill than enjoyment, and the vast majority of the audience applauded, wherever there was an opportunity to applaud, with the utmost enthusiasm. The reasons for this success are not far to seek. Mr. Leoni's melodies are of unimpeachable suavity, with the added attraction of possessing a strong family likeness to favourite numbers by a variety of popular composers, from Wagner to Mascagni.

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7. The many rend the skies Alexander's Feast.
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11. O Father whose almighty, and Ah! wretched Israel .. Judas Maccabæus.
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13. Hear us, O Lord Judas Maccabæus.
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17. We hear, and See the conquering hero comes .. Judas Maccabæus.
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